

BABYLONIAN INSCRIPTIONS IN THE COLLECTION OF  
JAMES B. NIES—Vol. II

---

HISTORICAL, RELIGIOUS AND  
ECONOMIC TEXTS AND  
ANTIQUITIES

BY  
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AND  
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JANE DOWS NIES  
GENEROUS PATRONESS OF ORIENTAL RESEARCH

## EDITORIAL NOTE

This volume embraces material that covers a wide range of years, from the fourth to the latter part of the first millennium B. C. It contains texts from Babylon, Sippar, Larsa, Lagash and Erech. They are written in Sumerian and Semitic-Babylonian or Akkadian; one is bilingual, another is a fragment of a syllabary. They occur on cylinders, amulets and fragments of various objects. They were collected by Doctor Nies during the past fifteen years. Some were secured by him while in Bagdad; others were purchased in Paris, London, New York and elsewhere. When such objects, of unquestionable value, have found their way into the hands of dealers it seems highly advisable to rescue them, if possible, for science by purchasing them, even though we know that some are the results of illicit excavations by Arabs, and that others may have been purloined from legitimate excavations by workmen.

The autographed texts of the volume have been made by Doctor C. E. Keiser. The transliteration, translation and discussion of texts Nos. 1-17 and 30 are by Doctor J. B. Nies; of No. 22 and the following are by Doctor Keiser. The discussion of the heliograph reproductions is by Doctor Nies; the name indices and contents were prepared by Doctor Keiser. Each is solely responsible only for his respective parts of the work. The diacritical marks used in the transliteration are those found in *A System of Accentuation for Sumero-Akkadian Signs*, by Keiser.

Scholars will find the texts and antiquities in the volume important for the reconstruction of the history and culture of the Babylonians and Assyrians. This will be readily seen from the great variety of material in the Contents and Catalogue, such as historical, religious and economic texts, as well as important antiquities consisting of weights, seal-cylinders, amulets, etc. Several of the texts duplicate inscriptions that have been published, but in each instance they contain important additional material or variants, for example the inscription of Entemena. Moreover, it is translated anew by Doctor Nies and contains historical information bearing upon the well known Gu-edin. Owing to the limitation of space, the translations of the economic texts have been reserved for a future publication.

An acknowledgment of indebtedness and thanks are due to Dr. F. L. Cooper, of Yale, for weighing a number of the objects; and to Prof. L. V. Pirsson, of Yale, for determining the mineralogy of various objects.

ALBERT T. CLAY

# CONTENTS AND CATALOGUE.

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## Historical and Religious Texts, etc.

Text No.	Subject	Dimensions <sup>1</sup>	Catalog NBC
1	Net cylinder of Entemena (see p. 1).....	22x15.2	2501
2	Pre-Sargonic list of sales of land (see p. 12).....	15x12x3.5	2515
3	Inscription of Enannatum in black syenite (see p. 15).....	11.8x8.2x6.7	2520
4	Limestone Fragment (see p. 15).....	5.5x4.9x2.7	2523
5	Fragment of a limestone Vase (see p. 15).....	8.6x6.5	2516
6	Fragment of a white felsite Vase (see p. 16).....	6.3x6.3x1.1	2521
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20	Magnetite Weight of 2/3 shekels (weight 5.3 grams)..	2.1x0.9	2567
21	Hematite Weight of 1/3 mine (weight 159.95 grams)..	8.5x2.5	2566
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25	Duplicate of No. 24.....	10x5.8x2.8	1312
26	Hymn to Tammuz (see p. 44).....	9.8x6.5x2.8	1313
27	Building Inscription of Esarhaddon (see p. 46).....	13.4x11	2509

<sup>1</sup> The dimensions are given in centimeters, and refer to the largest measurements.



Text No.	Subject	Dimensions	Catalog NBC
28	Building Inscription of Esarhaddon (see p. 46) <sup>2</sup> ....	14x6.5	2510
29	“ “ Nabonidus (see p. 47).....	12x10.5	2508
30	Tablet of the time of the Ur dynasty with the seal impression of Itur-ilu, patesi of Babylon (see p. 47).....	4.2x4	1316
31	Inscription concerning the renewal of a festival (see p. 48).....	8.3x4.1	2502
32	Fragment of a building Inscription.....	8.6x5.6	2504
33	Dedicatory Inscription (see p. 50).....	12.3x5.2	2503
34	Fragment of a Cylinder.....	8.5x8.5	2505
35	Small Fragment of a Cylinder.....	6.5x7	2507
36	Table of Babylonian Weights (see p. 51).....	13.6x6	2513
37	Fragment of a Syllabary (see p. 52).....	8.1x7.6x2	1310
38	Syllabary of Personal Names (see p. 53).....	9.8x5	2512
39	Exercise Tablet (see p. 53).....	7.5x2.7	1289
40	“ “ .....	7.2x2.2	1299
41	“ “ .....	7.5x2.4	1308
42	“ “ .....	7.5x2	1287
43	“ “ .....	7.9x2.3	1291
44	“ “ .....	7x2.4	1288
45	“ “ .....	7.5x2.2	1304
46	“ “ .....	7.5x2.3	1290
47	“ “ .....	6.7x2	1285
48	“ “ .....	7x2.2	1297
49	“ “ .....	6.9x2.8	1286
50	“ “ .....	8.7x2.8	1292
51	“ “ .....	8.8x3.8	1296
52	“ “ .....	7.2x2.2	1309
53	“ “ .....	7.9x2.5	1303
54	“ “ .....	8.5x2.6	1293
55	“ “ .....	8.2x2.8	1298
56	“ “ .....	7.5x2.3	1300
57	“ “ .....	8.4x3.7	1294
58	“ “ .....	8.4x2.7	1301
59	“ “ .....	8x2.9	1278
60	“ “ .....	7x2.6	1281
61	“ “ .....	7.3x2.5	1279
62	“ “ .....	7.9x2.7	1295
63	“ “ .....	7.7x2.5	1302
64	“ “ .....	7.1x2.4	1277
65	“ “ .....	7.7x2.6	1283
66	“ “ .....	6.4x2	1282
67	“ “ .....	7.4x2.4	1284

<sup>2</sup> The copy of this text was made by Professor Clay some years ago.

Text No.	Subject	Dimensions	Catalog NBC
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69	Letter from <i>Awiltum</i> to <i>Rîm-Sîn</i> .....	8.6x4.6	1266
70	Letter from <i>Ibi-ilišu</i> to <i>..di-Ištar</i> and <i>Ubâitum</i> .....	7.3x4.7	1267
71	Letter from <i>Ili-abili</i> to <i>Bijâ</i> and <i>Ibi-Ninšubur</i> .....	8.1x4.9	1268
72	Inscription of the time of the First Dynasty .....	6.7x4.5	1265

## Economic Texts.

Text No.	Reign	Year	Month	Day	Catalog NBC	Contents
73	Rîm-Sîn.	?	12	30	1249	Record of money given to priests for sacrificial grain.
74	<i>mu bād Ha-pu-us-aki</i> .		7		1236	Record of a loan of money and grain.
75	Samsu-iluna.	7	4	30	1272	Adoption contract.
76	"		7	20	1269	Purchase of a slave.
77	<i>mu ama-ar-da En-gi en-(?) pa nig-ki nig-ne-e-ne.</i>		9	20	1276	Lease of a plantation.
78	?	?	?	6?	1273	Lease of a field.
79	Ḫammurabi.	36	3	1	1271	Lease of a field in partnership.
80	Samsu-iluna.	27	4	22	1259	Purchase(?) of a female slave.
81	"	10	12	20	1243	Record of a loan with penalty attached.
82	"	4	8	22	1248	Loan of money.
83	<i>mu Ugnim Unug<sup>ki</sup>(?) lugal-bi pād-(?) gis<sup>ti</sup>tukul ba-an-sig.</i>		8		1235	Rental of a field.
84	Samsu-iluna.	28	9	10	1255	Loan with interest.
85	"	27	1(?)	10	1256	Loan of money with interest.
86	Mananâ.	?			1246	Purchase of an estate.
87	<i>mu uš-sa KU-me dUtu.</i>		9		1242	Document concerning interest money.
88	Samsu-iluna.	26	10	1	1239	Record of exchange.
89	?				1241	Loan of grain.
90	Abêshu.	c + 1	8	5	1238	Same.
91	Samsu-iluna.	28	2	11	1262	Lease of a field.
92	Undated.				1233	Record of a loan.
93	Samsu-iluna.	4	3	25	1237	Receipt for money.
94	"	4	12	20	1261	Payments in dates.
95	Abêshu.	?	7	?	1245	Record of a gift.
96	Samsu-iluna.	19	4	1	1234	Unopened case tablet. Record of dates.
97	Zabium.	14	3	20	1244	Receipt for grain.
98	Sin-muballit.	16	6		1247	Record of the seizure of a field.

Text No.	Reign	Year	Month	Day	Catalog NBC	Contents
99	Hammurabi.	5	7	8	1250	Record concerning * <i>ŠU</i> .
100	Undated.				1274	Account of money.
101	Samsu-iluna.	5	5	22	1263	Payments in grain.
102	"	2	4	12	1275	Payments in dates.
103	"	6	10	26	1264	Record of payments.
104	Undated.				1260	Payments in silver.
105	"				1240	Promissory note.
106	Shagarakti-shuriash.	5	2	10	1257	Receipt for oil.
107	"	5	1	3	1258	Receipt for dates and grain.
108	Cambyses.	?	11	4	1228	Document in which three individuals confirm that seed was given to the farmers.
109	Amêl-Marduk.	Acc.	7	20	1232	Record of a debt.
110	Nebuchadressar.	?	1	27	1210	Provision for the return of an individual to the <i>šum</i> of Ēanna, with penalty attached if he is not brought at the appointed time.
111	Cyrus.	5	7	19	1223	Document providing for the return of a <i>širagu</i> , with penalty attached if he is not returned.
112	Nebuchadressar.	24	9	29?	1212	Promissory note.
113	Nabonidus.	3	12	8	1222	Same.
114	Cambyses.	Acc.	9	1	1229	Document concerning a report with reference to weavers.
115	Cyrus.	2	9	26	1230	Record of exchange.
116	Cambyses.	3	5	24	1231	Complaint concerning cattle.
117	Nabonidus.	16	6	7	1211	Receipt for grain.
118	"	4	11	23	1187	Receipt for dates.
119	"	9	7	1	1186	Promissory note.
120	Neriglissar.	Acc.	7	2	1188	Receipt for grain.
121	Nabonidus.	7	8	4	1189	Receipt for money and wool.
122	"	1	12	13	1224	Promissory note.
123	"	8	?	?	1214	Same.
124	Nebuchadressar.	16	8	20	1221	Account of grain given for flour.
125	"	32	11	24	1225	Record of gold and gold stars on hand for work on the garments of Ishtar.
126	"	19	8	2	1176	Inventory of gold etc., at the disposal of goldsmiths.
127	Nabonidus.	8	1	9	1213	Record of chariots received by artisans, presumably for repairs.
128	Napopolassar.	15	3	8	1226	Record of precious stones at the disposal of a workman.
129	Nebuchadressar.	19	8	15	1227	Record concerning same.

Text No.	Reign	Year	Month	Day	Catalog NBC	Contents
130	Cambyeses.	Acc.	6b	20	1206	Foreclosure. An individual gives his estate for the payment of a debt.
131	Nebuchadressar.	13	12	8	1198	Deed of sale of a field.
132	Undated.				1219	List of individuals, called <i>amelpuqu-dai</i> , given as <i>širgutu</i> to Ishtar and Nanâ.
133	Nabonidus.	3	4	12	1205	Payments in grain and dates.
134	Nebuchadressar (?)				1207	Legal document. Three individuals request a decision concerning a payment made by their grandfather.
135	Antiochus III.	95	8	22	1217	Deed of exchange. Two individuals exchange their property.
136	Alexander.	163	2	?	1216	A warranty deed. A woman sells her field.

## Helotype Reproductions.

Plate No.	Subject	Dimensions	Catalog NBC
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	d. " ( " 1398 1/2 grams).....	22.9x6.9x4.7	2543
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Plate No.	Subject	Dimensions	Catalog NBC
LXXI	a. See text No. 13.		
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	c. " " No. 17.		
	d. " " No. 15.		
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	f. Small archaic head in wood opal (?).....	2x2x1.7	2534
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Plate No.	Subject	Dimensions	Catalog NBC
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	d. " " " " (see p. 58)...	2.3x1.3	2592
	e. Archaic Cylinder of lapis lazuli with a double register (see p. 58).....	3.7x1.3	2589
	f. Cylinder of red felsite (see p. 58).....	2.9x1.6	2583
	g. " " felsite (see p. 58).....	4.3x3.8	2591
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	a. Cylinder of white flint (see p. 59).....	2.8x2.4	2580
	b. Archaic Cylinder of lapis lazuli (see p. 59)	3.7x2.1	2588
	c. " " " yellow felsite (see p. 59)	3.5x2.8	2590
	d. " " " felsite (see p. 59)....	3.9x2.5	2585
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	b. Archaic Cylinder of red felsite (see p. 60)	2.1x2	2587
	c. Cylinder of hematite (see p. 60).....	2.5x1.4	2584
	d. Archaic Cylinder of white marble (see p. 60).....	4.1x3.4	2577
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## ABBREVIATIONS.

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- B* Brünnow, *A classified list, etc.*  
*BA* Beiträge zur Assyriologie.  
*BE* Babylonian Expedition of the University of Pennsylvania.  
*BRM* Clay, *Business Transactions of the First Millennium B. C.*; Part I, *Babylonian Records in the Library of J. Pierpont Morgan.*  
*CT* Cuneiform Texts in the British Museum.  
*DEC* Sarzec, E. de, *Decouvertes en Chaldée.*  
*DISG* Delitzsch, *Sumerisches Glossar.*  
*DISGr* Delitzsch, *Sumerische Grammatik.*  
*EBH* Radau, *Early Babylonian History.*  
*Grice Chrn* Grice, *Chronology of the Larsa Dynasty*; Vol. IV, Part I, *Yale Oriental Series, Researches.*  
*HAV* Hilprecht Anniversary Volume.  
*JA* Journal Asiatique.  
*JAOS* Journal of the American Oriental Society.  
*JstrRel* Jastrow, *Die Religion Babylonien und Assyrien.*  
*LgrTemps* Legrain, *Le Temps des Rois d'Ur.*  
*LSGr* Langdon, *Sumerian Grammar.*  
*M* Meissner, *Seltene Assyrische Ideogramme.*  
*MI* Clay, *Miscellaneous Inscriptions in the Yale Babylonian Collection*; Vol. I, *Yale Oriental Series, Babylonian Texts.*  
*MVAG* Mitteilungen der Vorderasiatischen Gesellschaft.  
*NBC* Nies Babylonian Collection, Brooklyn, New York.  
*NKI* Langdon, *Die Neubabylonischen Königsinschriften.*  
*OBI* Hilprecht, *Old Babylonian Inscriptions.*  
*OBW* Barton, *Old Babylonian Writing.*  
*PN* Clay, *Personal Names of the Cassite Period.*  
*PNTS* Chiera, *Lists of Personal Names from the Temple School of Nippur*; *UMBS* Vol. 11, Nos. 1 and 2.  
*PSBA* Proceedings of the Society of Biblical Archaeology.  
*Pts* Keiser, *Patesis of the Ur Dynasty*; Vol. IV, Part II, *Yale Oriental Series, Researches.*  
*RA* Revue d'assyriologie et d'archéologie orientale.  
*RgrsHistory* Rogers, *History of Babylonia and Assyria.*  
*RsnHymn* Reisner, *Sumerisch-Babylonische Hymnen.*  
*RsnTU* Reisner, *Tempelurkunden aus Telloh.*  
*SAKI* Thureau-Dangin, *Die Sumerischen und Akkadischen Königsinschriften.*  
*SCWA* Ward, *Seal Cylinders of Western Asia.*  
*SHPD* Radau, *Sumerian Hymns and Prayers to the god Dumu-zi.*  
*SLT* Langdon, *Sumerian Liturgical Texts.*  
*TmpDvls* Thompson, *The Devils and Evil Spirits of Babylonia.*

*UDT* Nies, *Ur Dynasty Tablets chiefly from Telloh and Drchem.*

*UMBS* *University of Pennsylvania. The Museum. Publications of the Babylonian Section.*

*VS* *Vorderasiatische Schriftdenkmäler.*

*YBC* Yale Babylonian Collection.

*ZA* *Zeitschrift für Assyriologie.*



**HISTORICAL, RELIGIOUS AND ECONOMIC  
TEXTS AND ANTIQUITIES**



## INTRODUCTION.

### No. 1. NET-CYLINDER OF ENTEMENA.

According to the dealer from whom this remarkable inscribed object was bought, it was found by an Arab belonging to a tribe located between Jokha and Tello. The claim is that the same man, Hassan of Qararul, in 1895, found the famous cone of Entemena published by Thureau-Dangin in 1898.<sup>1</sup> If this is accepted, neither the cone nor the net-cylinder was found at Tello, but between that site and Jokha. The ancient names for those places were Lagash and Umma. The inscription tells us that a canal named Lummagirnunta formed a boundary between their territories, separating the fields of the god Ningirsu of Lagash from those of the god Shara of Umma, and that on the banks of this canal were set up inscriptions, presumably in the nature of boundary stones, whose purpose it was not only to clearly delimit the territories and to state the conditions upon which peace existed, but also to call down curses of the gods on the invader. In the absence of more definite knowledge, we may, therefore, say that it is not only possible, but probable, that the two inscriptions of Entemena were found on, or near, one of the banks of this canal, where not less than 4,650 years ago they surmounted pillars of brick or stone and constituted the *narua* frequently mentioned in the text.<sup>2</sup>

The cylinder here published is light terra-cotta in color, egg-shaped, and hollow, with an opening at one end forming a lip or short neck, and a rounded surface at the other, covered by a design of a net in relief. It consists of a rather granular baked clay and is surrounded by a, for the most part, deeply incised, Sumerian inscription in six columns embracing 220 cases.

When bought the interior was filled with earth and the exterior was covered by an incrustation of salt under which was red earth that filled the signs and case-divisions. These were removed by soaking in water.

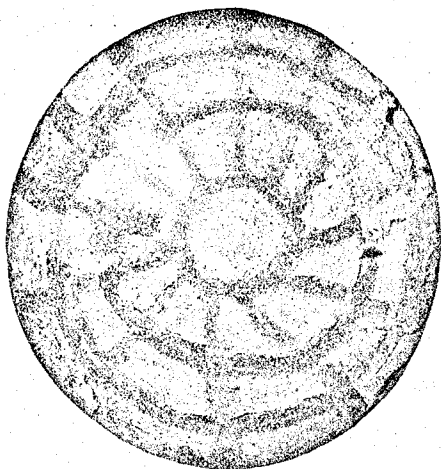
A comparison of the form of this cylinder with the mace head of Sargon I,<sup>3</sup>

<sup>1</sup> *Déc. en Chaldée*, p. xlvii; *RA* IV, p. 37 ff.; *SAKI*, p. 36 ff.

<sup>2</sup> L. W. King, in his *History of Sumer and Akkad*, p. 164, rightly conjectures that more than one of the so-called cones was written. He thinks they were copies of a boundary stone like the 'Stele of Vultures,' and were in the nature of 'foundation memorials.'

<sup>3</sup> British Museum 91146, figured on Plate 46, Fig. 2 of Rogers *Cuneiform Parallels to the Old Testament*, also King, *History of Sumer and Akkad* opposite p. 218.

which is of stone and came from Abû Habba, leads one to suspect that Sargon imitated the shape of the cylinder, or that it was the purpose of Entemena to form a mace head; but that it represents a closed net there can be little doubt.



THE NET OF THE ENTEMENA CYLINDER.

The similarity indeed is very striking, and the inference that it is meant to represent a mythological net is further substantiated by the fact that the sa-šuš-gal of the god Enlil is mentioned in Col. I:28-29, and of the god Ningirsu toward the end of Col. VI. Now sa-šuš-gal means 'a great covering net' such as the gods were said to throw over their enemies so as, presumably by drawing the cord strung through the edges, to enclose them. Such a net, filled with the enemies of Lagash being clubbed to death by Ningirsu, may be seen on the 'Stele of Vultures' (*Déc. Pl. 4 bis*) which mentions no less than five deities who wield this net, Enlil, Enki, Enzu, Babbar and Ninkharsag.<sup>4</sup>

If it is conceded that this cylinder represents a drawn, divine net, then the interesting conclusions follow: 1st. It was the intention of Entemena to write the inscription round a formidable weapon of divine punishment as a warning to his foes that a transgression of the treaty would bring down the wrath of the god, and as an assurance of divine protection to his followers. 2d. As this is the oldest cylinder known the symbolism involved may offer an explanation for the adoption by the Babylonians of so remarkable a form as the cylinder upon

<sup>4</sup> On the metaphor of the net among the primitive Sumerians see L. W. King *History of Sumer and Akkad*, p. 132; also p. 220.

which to record important documents of history. In later times when the significance of the form was lost, the traditional use still persisted and gave rise to a great variety of shapes, such as octagons, hexagons, prisms and barrels.

While, with the exception of three variants noted below, the inscription is a duplicate of the Louvre cone, its unique form is of peculiar interest, and it adds six cases of ten lines in the second column (46-51), which give important information concerning the boundary of the field of Ningirsu and the disposition made of the royal field of Umma.

It would seem that before the war with Ush of Umma the boundary line between Umma and Lagash was defined only by the stele of Mesilim and perhaps other boundary stones. As this boundary marked off the field of Ningirsu which included the beloved Gu-edin, no doubt a piece of land sacred to the god, it was of the highest importance to the people of Lagash that that boundary should be clearly defined. For this reason Eannatum, as soon as he had conquered Ush and set up his successor Enakalli as ruler of Umma, made a treaty calling for the digging of a canal along the boundary, from the Euphrates eastward to Gu-edin, on the banks of which were to be set up the *narua* or stele which would make all future doubt as to the ownership of the sacred field impossible. Umma lay some thirty miles to the northwest of Lagash, while the bed of the Euphrates at that time (3000 B. C.) was much more easterly than it is to-day, so that Gu-edin probably lay to the north of Lagash and extended to the east from the Euphrates toward the Tigris, for Entemena speaks later in the inscription (Cases 170 to 173) of this boundary canal stretching from the Tigris to the Euphrates.

These remarks will perhaps enable us to understand better the passage in this cylinder (Cases 46-51) that is wanting in the cone: 'The field of Ningirsu two hundred and ten and a half cords of boundary<sup>5</sup> he cut off<sup>6</sup> to the front<sup>7</sup> of Umma.

<sup>5</sup> Case 47. Professor Stephen Langdon has pointed out, in a private letter, that a better translation than that given in *JAOS* 36, p. 139 for the expression *ku gar-du* would be *ku = ašlu*, and *gar-du = kudurru* 'boundary' *B* 12068. *Ašlu* = 10 *gar* or 120 cubits, cf. *JA* 1909, p. 86, note 3. *Ašlu* = cord, Meissner in *BA* III, p. 358; and *BE* XX, p. 35. Perhaps *nig-gin* (= *nigin*?) would be a better reading than *gar-du* when the meaning is boundary. A boundary is that which surrounds, cf. *nigin* = *sahāru* that which surrounds, *B* 10339. "The length of the boundary of the field of Ningirsu, being 210 1/2 cords, was some 12,500 yards, a little over seven miles; the depth is not given" (Langdon).

<sup>6</sup> Case 49. While *mu-kid* is usually translated 'he leaves' or 'left,' it certainly has the meaning 'to cut or pinch off' *qarâšu* *OBW* 68<sub>8</sub>. Eannatum being conqueror would

The inscription further states that he did not interfere with the royal field of Umma but rather confirmed it.<sup>8</sup> Moreover he did not invade<sup>9</sup> the plains of Umma, but proceeded to improve and consecrate the recovered territory by building the tanks of Imdubba of Ningirsu and Namnundakigarra,<sup>10</sup> on whose edges were erected shrines to Enlil, Ninkharsag, Ningirsu and Babbar.

With Case 76 begins the story of new outrages on the part of Umma. Eannatum had died and been succeeded by his brother Enannatum, and Enakalli of Umma was succeeded by Urlumma who broke the peace with Lagash by emptying the canals of water and destroying the boundary stones and shrines but recently erected by Eannatum. To an agricultural and religious people these were all acts of great violence, and Enannatum made war without delay. How long that war lasted we are not told. There was a great battle on the field Ugigga during which Entemena, son of Enannatum, greatly distinguished himself and decisively defeated Urlumma who fled.

Now an extraordinary incident happens. An ambitious priest at Ninni-esh, some temple or quarter of Lagash perhaps, taking advantage of the confusion of the now leaderless people of Umma, sets out with an expedition and makes himself patesi of that city. We are nowhere told that Entemena appointed him to be ruler; on the contrary (Case 123) *Ii-li nam-pa-te-si Umma<sup>ki</sup>-a šù-e-ma-ti*, 'Ili took to himself the patesiat of Umma.' He at once became the enemy of Entemena and proceeded to perform acts of vandalism only second to those of Urlumma. He let the water out of the canals and sacred tanks and appropriated ten *karû* of grain that belonged to Lagash.

For some reason Entemena seems to have accepted this usurpation. He complains that in spite of the fact that he had established Ili's prosperity he

not have surrendered the field of Ningirsu or Gu-edin to Umma. This accords with Gelat A 2. 3. 4. 5, and Stele of Vultures 12 1. 2. 3. 4, also at the bottom of the inscription.

<sup>7</sup> Case 48. *á* = *māru* 'front' OBW 293<sub>7</sub>.

<sup>8</sup> *nī-gub*, *gub* = *nazāzu* 'stand' OBW 207<sub>30</sub>.

<sup>9</sup> *nū-ku*, *ku* = *etēku* 'travel,' 'march' OBW 481<sub>10</sub>. The sign *ku* may have the value *túg* with the sense of 'invest.'

<sup>10</sup> The Imdubba and Namnundakigarra were probably small sacred ponds or tanks, filled from the canal, not for storing water so much as for religious ceremonies when, the gods seated in their *mā-gur-ri*, were floated round the lakes past their shrines. The Tepakulam at Madura is an example of an artificial lake used in this way to-day. In the inscription (Cases 123-133) it is stated that Ili, a later ruler of Umma, let the water run out of these structures, and in Cases 173-174 Entemena prides himself on the fact that he paved the bottom of Namnundakigarra with stone, as an act of devotion to Ningirsu and Ninā.

spoke seditious words and refused when ordered to repair a certain section of the boundary canals and to mend certain breaks at two of the shrines.<sup>11</sup>

The inscription (Cases 162-200) now goes on to relate the high endowments of Entemena and his devotion to the gods. It closes with threats of divine punishment should the people of Umma or others cross the boundary canals of Lagash to invade the land.

Col. I.	<sup>d</sup> En-líl	Enlil,
	lugal kúr-kúr-ra	king of lands,
	ab-ba dingir-dingir-rí-	father of the gods,
	ne-gè	
	dug-gi-na-ni-ta	at whose righteous command
5	<sup>d</sup> Nin-gír-su	Ningirsu
	<sup>d</sup> Šara-bi	and Shara
	ki-e-nesur	marked off a boundary.
	Me-silim	Mesilim,
	lugal Kiš <sup>ki</sup> -gè	king of Kish,
10	dug <sup>d</sup> Ka-di-na-ta	at the command of Kadi, (his goddess),
	šù <sup>12</sup> -gán-bi-ra	(as) a protection of the field
	ki-ba-na ne-dú	a stele at that place set up.
	Uš	Ush,
	pate-si	the ruler
15	Umma <sup>ki</sup> -gè	of Umma,
	nam-inim-ma-dir-dir-šù	arrogantly
	e-ag	acted;
	na-rú-a-bi	that stele
	nipad	he removed;
20	edin Lagaš <sup>ki</sup> -šù	the plain of Lagash
	nigin	he invaded;
	<sup>d</sup> Nin-gír-su	Ningirsu,
	ursag <sup>d</sup> En-líl-lá-gè	the warrior of Enlil,
	dug-sis-á-ni-ta	by his righteous command

<sup>11</sup> The above interpretation shows that there is no warrant for making Cases 119-122 refer to Entemena as does *SAKI*, p. 39 3:33 and *EBH*, p. 105 1. 33.

<sup>12</sup> šù = *šalálu* B 10550.

	<p>25 Umma<sup>ki</sup>-da dam-ḥa-ra e-da-ag dug <sup>d</sup>En-líl-lá-ta sa-šuš-gal ne-šuš</p>	<p>with Umma war made. By the order of Enlil the great covering net he cast (over the army of Umma)</p>
	<p>30 saḥar-dū-kíd-bi edin-na ki-ba ni-uš-uš</p>	<p>(and) heaped-up mounds of the dead on the place of that field he set up.</p>
COL. II.	<p>Ê-an-na-tūm pa-te-si Lagaš<sup>ki</sup></p>	<p>Eannatum, ruler of Lagash,</p>
	<p>35 pa-giš-gibil-ga Ente-mena pa-te-si Lagaš<sup>ki</sup>-gè En-á-kalli</p>	<p>ancestor of Entemena, ruler of Lagash, (and) Enakalli,</p>
	<p>40 pa-te-si Umma<sup>ki</sup>-da ki-e-da-sur e-bi íd-nun-ta Gú-edin-na-šù</p>	<p>ruler in Umma, marked off the boundary. A canal from the Great River to Gu-edin</p>
	<p>45 íb-ta-ni-è gán <sup>d</sup>Nin-gír-su-ka 60+60+60+30+1½ ku gar-du á Umma<sup>ki</sup>-šù mu-kíd</p>	<p>he made to go. The field of Ningirsu, 210½ cords of boundary, to the front of Umma he cut off.</p>
	<p>50 gán-lugal nu-tuk ni-gub e-ba na-rú-a e-me-sar-sar na-rú-a</p>	<p>The royal field he took not; he established it. At the canal a stele he inscribed. The stele</p>
	<p>55 Me-silim-ma ki-bi ne-gé edin Umma<sup>ki</sup>-šù nu-túg Im-dub-ba</p>	<p>of Mesilim he returned to its place. Into the plains of Umma he did not march. The Imdubba</p>
	<p>60 <sup>d</sup>Nin-gír-su-ka</p>	<p>of Ningirsu,</p>



	Nam-nun-da-ki-gar-ra	the Namnundakigarra,
	bár <sup>d</sup> En-líl-lá	the shrine of Enlil,
	bár <sup>d</sup> Nin-ḫarsag-ka	the shrine of Ninkharsag,
	bár <sup>d</sup> Nin-gír-su-ka	the shrine of Ningirsu,
Col. III.	bár <sup>d</sup> Babbar	the shrine of Babbar
	ne-dú	he built.
	še <sup>d</sup> Ninâ	The grain of Ninâ
	še <sup>d</sup> Nin-gír-su-ka	(and) the grain of Ningirsu,
	1 gūr-an	was one <i>karū</i> ;
70	galu Umma <sup>ki-gè</sup> <sup>13</sup>	upon the people of Umma
	ḫar-šù ni-kú	the tribute of food
	kud-du ba-uš <sup>14</sup>	he appointed to be imposed,
	3600×10×4 gūr-gal	400 great <i>karū</i>
	ba-tú(r)	were brought in (to Lagash).
75	maš <sup>15</sup> še-binu-da-sud-sud <sup>15a</sup>	He ordered that no part of that
	da-dug	grain be destroyed.
	Urlum-ma	(Years after these events) Urlumma,
	pa-te-si	ruler
	Umma <sup>ki-gè</sup>	of Umma,
	e-ki-sur-ra	the boundary canal
80	<sup>d</sup> Nin-gír-su-ka	of Ningirsu,
	e-ki-sur-ra	(and) the boundary canal
	<sup>d</sup> Ninâ	of Ninâ.
	a-e ni-mi-è	(deliberately) emptied of water;
	na-rú-a-bi	those steles
85	izi ba-sum	he cast into fire,
	nipad-pad	he broke in pieces;
	bár-ru-a dingir-rí-ne	the shrines dedicated to the gods,
	Nam-nun-da-ki-gar-ra	(where) Namnundakigarra
	ab-dú-a	had been built,
90	ni-gul-gul	he destroyed;
	kúr-kúr e-ma-šù	pressing forward into the lands
	e-ki-sur-ra	the boundary canal

<sup>13</sup> Case 70 restores a defective line in the cone and the sign *gè* at the end.

<sup>14</sup> Cases 70-72. Langdon suggests "he consumed as tax from the people of Umma."

<sup>15</sup> Maš = *māzu ša eqli*, 'a portion,' 'section' OBW 77<sub>92</sub>.

<sup>15a</sup> sud-sud = *sapānu*, 'over-power,' 'destroy' B 7615.

	<sup>d</sup> Nin-gír-su-ka-ka	of Ningirsu
	e-ma-ta-bal	he crossed.
95	En-an-na-tûm	Enannatum,
	pa-te-si	ruler
	Lagaš <sup>ki</sup> -gè	of Lagash,
	gán Ū-gig-ga	(at that time on) the field Ugigga,
	a-šàg gán- <sup>d</sup> Nin-gír-su-ka-ka	territory of Ningirsu,
COL. IV.	giš-ur-ur <sup>16</sup> -šù e-da-lal	gave battle.
	En-te-me-na	Entemena,
	dumu ki-àg	beloved son
	En-an-na-tûm-ma-gè	of Enannatum,
	tún <sup>17</sup> -šù ni-ni-sí(g) <sup>18</sup>	destructively overthrew him;
105	Ur-lum-ma	Urlumma
	ba-da-kar	fled;
	šàg Umma <sup>ki</sup> -šù	in the midst of Umma
	e-gaz	he crushed him.
	né-ni erim-60-an	Sixty of his soldiers
110	gú <sup>14</sup> Lum-ma-gír-nun-ta-ka	on the bank of the canal Lummagir-
		nunta
	e-šù-kíd	he left.
	nam-gal-u-qal-ba	Of those soldiers
	gír-pad-du-bi	the bones
	edín-da e-da-kíd-kíd	on the plain he left;
115	saḥar-dū-kíd-bi	burial mounds
	ki-5-a ni-mi-dub	in five places he heaped up.
	ud-ba 11	At that time Ili
	šid Ninni-éš <sup>ki</sup> -kam	was the accounting priest of Ninni-
		esh.
	Gír-su <sup>ki</sup> -ta	From Girsu
120	Umma <sup>ki</sup> -šù	to Umma
	gár-dar-ra-a <sup>19</sup>	victoriously

<sup>16</sup> ur-ur = šitnunū √šānānu, 'fight,' 'battle' SAKI 13, note g. giš is here, if taken with ur-ur, a determinative for weapons. It may, however, belong to the verb e-da-lal i. e., giš-e-da-lal. giš-lal = ananu, 'battle' DISGI 166.

<sup>17</sup> tún(-šù). tún or gín = palāqu, 'kill,' 'destroy'; i. e. with an ax OBW 530<sub>18</sub>.

<sup>18</sup> ni-ni-sí(g) = sapānu, 'overthrow' OBW 175<sub>18</sub>.

<sup>19</sup> gár-dar = sākīpu, 'overthrow in battle,' hence 'have victory' B 6537.

e-gin	he marched.
íl-li	Ili
nam-pa-te-si	the rulership
125 Umma <sup>ki</sup> -a	over Umma
šù-e-ma-ti <sup>20</sup>	took to himself (usurped).
e-kis-sur-ra	From the boundary canal
<sup>d</sup> Nin-gír-su-ka	of Ningirsu,
e-kis-sur-ra	the boundary canal
130 <sup>d</sup> Ninâ	of Ninâ,
Im-dub-ba	the Imdubba
<sup>d</sup> Nin-gír-su-ka <sup>21</sup>	of Ningirsu,
Nam-nun-da-ki-gar-ra	the Nammundakigarra
<sup>d</sup> En-líl-lá <sup>22</sup>	of Enlil,
135 <sup>d</sup> En-ki-ka <sup>22</sup>	of Ea,
<sup>d</sup> Nin-ḫarsag-ka	(and) of Ninkharsag
a-e ni-mi-è <sup>23</sup>	he let flow out the canal water.
še Lagaš <sup>ki</sup> 10 gūr-an ni- rúg <sup>24</sup>	The grain of Lagash, ten <i>karū</i> , he gained.
Col. V. En-te-me-na	Entemena,
140 pa-te-si	ruler
Lagaš <sup>ki</sup> -gè	of Lagash,
bar <sup>25</sup> -e ba-dug	sent an order
íl-šù	to Ili,
galu ḫe-šù gi-gi-a <sup>26</sup>	a man whose prosperity he estab- lished.

<sup>20</sup> Case 126. *EBH* p. 105, note 37, quotes Thureau-Dangin for the translation "made to accept," but *ti* = *laqû*, 'take,' and the simple translation 'he took for himself' is much more in accordance with the context. *šù* and *e* are verbal prefixes and *ma* an infix = 'for himself.'

<sup>21</sup> Between Cases 132 and 133 the Louvre cone has *gú<sup>i</sup> Idigna-šù gál-la gú-gú Gír-su<sup>ki</sup>-ka*, omitted in the net. Radau (*EBH* p. 105) translates "which goeth to the side of Tigris alongside of Girsu."

<sup>22</sup> Cases 134-135, *<sup>d</sup>En-líl-lá*, *<sup>d</sup>En-ki-ka*, are omitted in the Louvre cone.

<sup>23</sup> Cases 127-137 are all bound together in the net in one sentence. The verb that explains them is Case 137, *a-e ni-mi-è* 'the canal water he let go out from them.' This shows they were all canals and sacred artificial lakes connected with the canals.

<sup>24</sup> *ni-rúg* 'he gained'; i. e., as spoil. Probably grain intended for Lagash as tribute.

<sup>25</sup> *bar* = *mašáru* = 'send' *OBW* II 77<sub>110</sub>.

<sup>26</sup> *gi-gi-a* = *kênu*, 'firm,' 'establish' *B* 2391.

- 145 íl (Nevertheless this) Ili,  
 pa-te-si ruler  
 Umma<sup>ki</sup> of Umma,  
 a-šàg gán-kar-kar in the territory *kar-kar*  
 níg-erím dug-dug-gi spoke seditious words;  
 150 e-ki-sur-ra (when) the boundary canal  
<sup>d</sup>Nin-gír-su-ka of Ningirsu,  
 e-ki-sur-ra (and) the boundary canal  
<sup>d</sup>Ninâ of Ninâ  
 gá-kam<sup>27</sup> ni-mi-dug he commanded him to repair;  
 155 An-ta-sur-ra-ta<sup>28</sup> from Antasurra  
 ê <sup>d</sup>Gal-dim-zu-ab-ka-šù to the temple of Galdimabzu  
 im-ba-ni-è-ne<sup>29</sup> (to fill?) with clay the outlets  
 ni-mi-dug he commanded him,  
<sup>d</sup>En-líl-li of Enlil  
 160 <sup>d</sup>Nin-ḫar-sag-gè (and) of Ninkharsag,  
 nu-na-sum<sup>30</sup> he refused.  
 En-te-me-na Entemena,  
 pa-te-si ruler  
 Lagaš<sup>ki</sup> of Lagash,  
 165 mu-pád-da elect  
<sup>d</sup>Nin-gír-su-ka-gè of Ningirsu,  
 dug-si-di <sup>d</sup>En-líl-lá-ta according to the righteous word of  
 Enlil,  
 dug-si-di <sup>d</sup>Nin-gír-su-ka-ta the righteous word of Ningirsu,  
 dug-si-di <sup>d</sup>Ninâ-ta the righteous word of Ninâ,  
 170 e-bi <sup>d</sup>Idigna-ta that canal from the Tigris  
 íd-nun-šù to the Great River  
 e-ag made.  
 Nam-nun-da-ki-gar-ra Of Namnundakigarra

<sup>27</sup> gá-kam. gá = *šakānu*, 'make,' 'repair' B 5421. Is kam a verbal suffix here? *EBH* p. 106, note 28. Langdon suggests "irrigate" for Thureau-Dangin's *festzustellen*.

<sup>28</sup> Antasurra, a palace at Lagash. See *MI* 4:9; cf. Langdon in *SAKI*, p. 243.

<sup>29</sup> im-ba-ni-è-ne 'to fill with clay the outlets,' i. e. the breaks in the canal. See *EBH* p. 107, note 32. The sense is to supply clay (im) to fill up the leaks in the canal and repair the temples of Enlil and Ninkharsag.

<sup>30</sup> nu-na-sum 'he gave not to him'; i. e. 'he refused.'

	úr-bi nà-a-mu mu-na-ni-dú	the foundation he built of stone:
175	lugal ki-an-na-àg-ga-ni	for his king who loves him,
	⁴Nin-gír-su-ra	Ningirsu,
	nin ki-an-na-àg-ga-ni	for his queen who loves him,
	⁴Ninâ	Ninâ,
	ki-bi mu-na-gé	to its place he restored it.
180	En-te-me-na	Entemena,
Col. VI.	pate-si	ruler
	Lagaš <sup>ki</sup>	of Lagash,
	pa-sum-ma	given the sceptre
	⁴En-líl-lá	by Enlil,
185	geštú sum-ma	endowed with understanding
	⁴En-ki-ka	by Ea,
	šàg-pád-da	chosen by the heart
	⁴Ninâ	of Ninâ,
	pate-si-gal	great ruler
190	⁴Nin-gír-su-ka	of Ningirsu,
	galu inim dingir-rí-ne	whom the word of the gods
	túg-ba	invested,
	dingir-ra-ni	whose god
	⁴Dun-x	is Dun-x.
195	nam-ti	For the life
	En-te-me-na-ka-šù	of Entemena
	ud-ulla-šù	to future days,
	⁴Nin-gír-su-ra	before Ningirsu
	⁴Ninâ	(and) Ninâ
200	ḥe-na-ši-gub <sup>31</sup>	may this stand.
	galu Umma <sup>ki</sup>	Should the people of Umma
	e-ki-sur-ra	the boundary canal
	⁴Nin-gír-su-ka-ka	of Ningirsu,
	e-ki-sur-ra	the boundary canal
205	⁴Ninâ-ka	of Ninâ,
	á-zi-šù	to the right side
	a-šàg-gán túm-dé	to plunder the territory

<sup>31</sup> ḥe-na-ši-gub. It is difficult to determine whether this verb refers to an image of the god Dun-x or to the net cylinder.

an-ta-ba-le-da	cross,
galu Umma <sup>ki</sup> he	whether it be the people of Umma
210 galu kùr-ra he	or the people of the land,
<sup>d</sup> En-líl-li	may Enlil
he-ḥa-lam-me	exterminate them.
<sup>d</sup> Nin-gír-su-gè	Ningirsu's
sa-šuš-gal-ni ù-ni-šuš	great covering net will envelop
	them.
215 šù-maḥ gír-maḥ-ni	May his sublime hand (and) his
	sublime foot
an-ta he-gá-gá	act from on high,
nam-galu-qal uru-na	(and) the warriors of his city
šù-ù-na-zi(g)	be filled with power.
šàg uru-na-ka	In the midst of his city
ḥa-ni-gaz-e <sup>32</sup>	may he crush them.

## No. 2. PRE-SARGONIC INSCRIPTION IN LIMESTONE.

This is a list of sales of pieces of land by various individuals. It was published in *JAOS* 38, p. 186, where the tablet and its contents are discussed. Further consideration of the text seems to indicate, as previously stated, that it is Semitic.

1 ma-na kaspu	One mine of silver
[u] $\frac{2}{3}$ kaspu šá-na <sup>33</sup>	[and] $\frac{2}{3}$ of standard silver [for]

<sup>32</sup> ḥa-ni-gaz-e. Instead of this the Louvre Cone VI:29 has ḥa-ni-gaz-kìr-gi, the sign kîr meaning the same as šàg in Case 219.

<sup>33</sup> Since the publication of the text referred to, Dr. Langdon has raised an interesting question in regard to šá-na. He claims it is a phonetic complement to be read with the numeral  $\llcorner$  = šuš dual. šuš = 1/6 of šuššū = 60, a circle; hence šuš dual 2/6 = 1/3. The objection to this theory is that šušāna is always written  $\llcorner$  while šanabi or 2/3 is written  $\llcorner$  or  $\llcorner$  and both cannot be read in the same way. The following extract from a letter of Professor Barton to the writer will further elucidate this subject, the book referred to being *UMBS* IX, 1: "In my *Business Documents* just referred to šá-na occurs with a zag (or kù) in the following instances: No. 5 I:4; 6 I:1, IV:1; 7: I:1, II:7, 14, III:4; 10 II:5, IV:10; 29 II:5; 33 I:1; 37 I:1, 51 II:3; 76 II:11; 108 II:1. In favor of interpreting šá-na as a double phonetic complement for šušanna is the fact that in 11 of these 15 occurrences it is actually written in connection with the numeral 1/3. This is the only consideration that I can see in its favor." Prof. Barton further adds: "Against this consideration must be weighed the following facts:

... <i>GAN</i>	... fields.
[ <i>N</i> ] <i>a-ni</i>	Nani,
5 [ <i>U</i> ]r(?) <i>-zu-zu</i>	(son of U)r(?) <i>-zuzu</i> ,
<i>šim GAN</i>	for the price of the fields
<i>izmun(KU)</i>	has been satisfied (i. e. paid in full).
$\frac{2}{3}$ ( <i>ma-na</i> ) <i>kaspu šá-na</i>	$\frac{2}{3}$ (mine) of standard silver (for)
600 <i>sar</i>	600 <i>sar</i> of land
10 Illegible	.....
<i>mâr Mak-mak</i>	son of Makmak,
<i>Kiš<sup>ki</sup></i>	of Kish,

1. In three instances of the above list *šá-na* is written after the numeral 2 and cannot mean  $\frac{1}{3}$ ; these are 7 I:1; 6 IV:1; 10 IV:10. Two probably stood in VI:1, but the numeral is now broken away so that we cannot count it.

2. In 104 II:1 of the above texts, *šá* alone occurs after  $\frac{2}{3}$ .

3. In your own tablet, published in *JAOS* XXXVIII, where *šá-na* occurs 6 times it occurs every time in connection with  $\frac{2}{3}$ ! If it were a phonetic complement for *šušan-na*, with *šanabi* we should have *na-bi* as the phonetic complement!

4. In the stele of Manishtusu *šá* occurs alone both after  $\frac{1}{3}$  and after  $\frac{2}{3}$ ; see Face A II:8 and 10.

5. If this is a double phonetic complement, it is the only instance known to me in Sumerian or Assyrian in which a double phonetic complement is employed. Double complements are common in Egyptian, but so far as I know unknown in Mesopotamian writing.

6. The phonetic complement-explanation does not explain the facts of the occurrences of the signs, therefore another explanation must be sought.

"The explanation lies close to our hands. Anterior to the dynasty of Agade and Kish the standard was the *gur sa-g-gá* which consisted of 144 *qa*. With the dynasty of Agade a *gur* of 300 *qa* was introduced, called in some of the Telloh texts the "Gur of Agade." What more natural than that in texts coming from Kish and the north during the reign of this dynasty, this should be called the "standard" weight? Of course the 300 *qa-gur* did not apply to metals, but, when it was in force, the weight of the *še*, the unit of metal weight, may have been greater."

In a later letter Professor Barton remarks: "In the double entry accounts of the Dynasty of Ur *𒌦*, a later form of *𒌦* or *𒌦*, is shown by the totals and remainders to =  $\frac{2}{3}$ . It is clearly proved mathematically."

Where the numeral *𒍪* occurs Langdon would translate '7.' He proposes for the name (Case 17) *Aš-ne-usan*; for Cases 18 and 19 "the clerk of the city(?) is the letter(?) of the field," adding "this field seems to be let out for rent, not sold." If *lù-kal* = *šabrū* = *pa-al* we might translate 'custodian for the field.' The meaning of the sign *il* is unknown. Langdon suggests that *a-si* (Case 28) is meant for *dirig*, but it may nevertheless be a name; he translates in Case 37, '32 *sar* of land,' and renders Cases 38-40 'four shekels of silver (a gift) to Zuzu and Rabe-ilum.' He is clearly right in reading Case 20 *1-i gi-10-[gál ma-na] kaspu*.

	<i>šim GĀN</i>	for the price of the field
	<i>iznun(KÚ)</i>	has been satisfied.
15	$\frac{2}{3}$ ( <i>ma-na</i> ) 5 ( <i>šiqḷu</i> ) <i>kaspu šá-na</i>	$\frac{2}{3}$ (mine) and 5 (shekels) of standard silver (for)
	600+100 <i>sar</i>	700 sar of land
	<i>Ne-rù-usaṇ</i> <sup>34</sup> (or <i>Aš-ne-usaṇ</i> ?)	Nerusan, (or Ashneusan?)
	<i>amêl Zu-uru-um</i> <sup>ki</sup>	a native of Zurum,
	<i>Lù-kal-il GĀN</i>	(and) Lukalil (sold?) the fields.
20	1 $\frac{1}{10}$ ( <i>ma-na</i> ?) <i>kaspu</i>	1 $\frac{1}{10}$ mine (and)
	5 ( <i>šiqḷu</i> ) <i>kaspu</i>	5 (shekels?) of silver (for)
	1200+100+50 <i>sar</i>	1350 sar of land.
	<i>Mak-mak</i>	Makmak,
	<i>mâr Ag-a</i>	son of Aga,
25	[ <i>šim GĀN</i> ] <i>iznun(KÚ)</i>	[with the price of the fields] is satisfied.
	$\frac{2}{3}$ ' ( <i>ma-na</i> ) <i>kaspu šá-na</i>	$\frac{2}{3}$ (mine) of standard silver (for)
	600 <i>sar</i>	600 sar of land
	<i>A-SI (dirig</i> ?)	a supplement(?) to
	<i>Lugal-en-nun</i>	Lugal-ennun.
30	$\frac{2}{3}$ ( <i>ma-na</i> ) <i>kaspu šá-na</i>	$\frac{2}{3}$ (mine) of standard silver
	<i>šim [GĀN]</i>	the price of the field
	.....	.....
	<i>mâr</i> .....	son of .....
	$\frac{2}{3}$ ( <i>ma-na</i> ) <i>kaspu šá-na</i>	$\frac{2}{3}$ (mine) of standard silver (for)
35	Erased	[erased]
	Erased	[erased]
	1800+2 <i>sar</i>	1802 sar of land.
	4 <i>šiqḷu kaspu</i>	4 shekels of silver (a present for?)
	<i>Zu-zu</i>	Zuzu (and)
40	<i>Ra-be-ì-lum</i>	Rabe-ilum
	<i>mârê</i>	sons of
	<i>Il-zu-ug</i> (?)	Ilzug,
	<i>pa-te-si</i>	the ruler.
	47 <i>sar GĀN</i>	47 sar of land of the
45	<i>SÍG-ĪAR-ERÍM</i>	wool tax collector(?)
	<i>Ga-ni-zu-ma</i>	Ganizuma,
	<i>mâr Ur-líl</i>	son of Ur-lil.

<sup>34</sup> Attention is called to the archaic signs in Cases 17, 19, and 45.



## No. 3. INSCRIPTION OF ENANNATUM.

Fragment of black syenite, probably part of a statue. The inscription in archaic characters reads:

COL. II.	ê(?) <sup>d</sup> Lugal-erim <sup>ki</sup> -ka-gè	The temple of the god Lugal-erim <sup>ki</sup>
	sá <sup>35</sup> -nimi dug-dug	the diviner I ordered for it.
	En-an-na-me-tûm	I am Enannatum.
	<sup>d</sup> Ama-geštin-na	The goddess Amageshtin
	.....	.....
COL. III.	maš <sup>36</sup> -[gi <sup>37</sup> ] ni-m[i-tûm]	cattle [perfect], I brought to her,
	áb-g[i ni-mi-tûm]	a cow per[fect, I brought to her],
	amar-gi ni-mi-tûm	a heifer perfect, I brought to her,
	[gud(?)]-gi(?) <sup>d</sup> Ama(?)	a bull(?) perfect (?) to the bounti-
	ḥe-šá <sup>38</sup>	ful mother goddess(?)
	dun <sup>39</sup> -bi tûm	her buffalo I brought.
	.....	.....

## No. 4. LIMESTONE FRAGMENT.

COL. I.	... uru- <sup>d</sup> A-dîm	... like the city of <sup>d</sup> A
	... mu-da-gé-gé <sup>40</sup>	... he restored it.
	... an-ki-gè	... of heaven and earth
	... ba(?) -ant-úg	... he invested
5	... mes(?)	... the priest of (?)
COL. II.	igi ...	.....
	maš ...	.....

## No. 5. FRAGMENT OF A LIMESTONE VASE.

The remaining signs read:

a-m[u] ...	.....
bur ...	Vase ...

<sup>35</sup> sá = *maliku* 'a decider'; i. e. a diviner *OBW* 415<sub>15</sub>.

<sup>36</sup> maš = *bûlu* 'cattle' *OBW* 77<sub>38</sub>.

<sup>37</sup> gi = 'perfect' *OBW* 92<sub>43</sub>. See case 7.

<sup>38</sup> This case is so badly worn that the reading of only ḥe-šá is certain.

<sup>39</sup> The dun was the water buffalo. See *UDT*, Index of words and phrases, under dun.

<sup>40</sup> gé-gé = *târu* *OBW* 283<sub>37</sub>. See form of Lugalzaggisi, *OBI* 87 II:45, which indicates the age of this fragment.

lugal . . .	to the king
Ši-din(or d ū g?) - ḥ a - m u - t a [b]	Shidinḥamutab
5 m u - (?)	. . . . .

## No. 6. FRAGMENT OF A WHITE FELSITE VASE.

The inscription reads: [lugal esig]-ga, [lugal U]rī<sup>ki</sup>, . . ka-šù, . . zi.  
The name of this king of Ur is unfortunately lost.

## No. 7. FRAGMENT OF A CYLINDER.

. . . . . ni	. . . . .
. . . k á i b <sup>41</sup> -gal	. . . portal of the great room
. . . k á <sup>4</sup> Utu	. . . gate of the sun god
[mu(?)]-na-bi	. . . he addressed him(?)
5 . . . n a t u - u b b u r	. . . ? ? ?
[mu]-un-dú	he built.

## No. 8. FRAGMENT OF A DEDICATION CONE OF GUDEA.

The inscription reads:

. . . . .	(Gudea),
[pa]-te-[si]	patesi
Lagaš <sup>ki</sup>	of Lagash,
[Lug]al-ê-ninnu	Lugaleninnu <sup>42</sup>
<sup>4</sup> Nin-gír-su-ka	of Ningirsu
[in]-rú-a	has built (and)
[nam]-ti(l)-la-ni-šù	for his life
mu-na-ru	has dedicated it to him.

## No. 9. FRAGMENTS OF AN ALABASTER VOTIVE VASE.

<sup>4</sup> Nin-šubur ad-gè-ra	For the god Ninshubur the mes- senger(?)
Mer-ab-du	Merabdu,
šid <sup>4</sup> Ninni	accounting priest of Ishtar,

<sup>41</sup>ib = *tupugta* 'a room' OBW 480<sub>11</sub>.

<sup>42</sup>This gives the full name of Ningirsu's temple in Lagash.

. . . <sup>d</sup> Utu-g[è]	(at the temple of) the sun-god,
5 [na]m-ti . . .	for (his) life
a-mu-n[a-dú]	dedicated it.

## No. 10. FRAGMENT OF A BASALT STATUE.

Parts of two columns remain: I. àg . . . gar, nir . . . ne . . . , II. <sup>d</sup>Nin-ḥar-[sag], dingir . . . , Nin-<sup>d</sup>Guškin dúg+ḥu nád, nin sud àg.

The goddess Ninkharsag, a lady named Ningushkin; dúg+ḥu-nád; the name (?) nin-sud-àg, and the signs in Col. I are all that can be read on this fragment.

## No. 11. VOTIVE TABLET OF GIMIL-SIN.

The first line has been supplied.

[ <sup>d</sup> Šú- <sup>d</sup> En-zu]	[Gimil-Sin]
ki-àg <sup>d</sup> En-líl-lá	beloved of Enlil,
lugal <sup>d</sup> En-líl-li	the king whom Enlil
ki-àg šàg-ga-na	as his heart's beloved
5 in-pád	chose,
lugal esig-ga	the mighty king,
lugal Urí <sup>ki</sup> -ma	the king of Ur,
lugal an-ub-da tab-tab-	the king of the four quarters of the
ba-gè	world,
šàg-gi-pád-da <sup>44</sup>	Shaggipadda,
10 ê-ki-àg-ni	his temple beloved,
nam-til-la-ni-šù	for his life
mu-na-dú	built.

## No. 12. VOTIVE TABLET OF GUDEA.

The inscription reads:

<sup>d</sup> Nin-šubur <sup>45</sup>	To the god Ninshubur
--------------------------------------	----------------------

<sup>44</sup> Entemena claims to have built this temple of the 'announcer of the perfect heart,' *SAKI*, f 19. Here blood was spilt in the time of Urukagina *SAKI*, 58, 11 (second line). It is mentioned in *UDT* 58<sub>87</sub>.

<sup>45</sup> The cult of Nin-shah or Nin-shubur had Erech, from which this tablet came, as its headquarters to whose temple Gudea sent this votive tablet.

sukkal An-na	messenger of Anu,
nin-a-ni	his lord,
Gû-de-a	Gudea,
5 pa-te-si	ruler
Lagaš <sup>ki</sup>	of Lagash
ê-a-ni	his temple
mu-na-dú	has built.

## No. 13. ALABASTER AMULET.

This engraved alabaster amulet is said to have been found at Erech. It represents a demon, probably Labartu, often mentioned in the incantation texts. With the exception of the feet, the demon has a rather graceful human body, which appears to be in violent motion. Her head is turned to the right; huge fangs appear in the open mouth from which her tongue protrudes; and, above this, fierce, voracious eyes express the very concentration of rage and hate. The arms are uplifted and stretched far apart; under these are pictographs which, if intended for Babylonian signs, prove that this work of art belongs to a very early period of history, probably the age of Lugalzaggisi, or even earlier.<sup>46</sup> While the signs immediately under the hands may be *síg* 'wool,' 'hair,' they are more likely *zag*.<sup>47</sup> One of the meanings of this sign is *pirištu*, 'decision,' 'oracle.' It probably originated in the picture of a bundle of divining sticks tied together. We actually find that *riksu*, 'bond,' is one of the meanings of the sign.<sup>48</sup> Thus *zag* may mean 'incantation,' 'binding.'

The two remaining signs may be intended as pictograms of the sign *uh* 'vermin,'<sup>49</sup> in which case these would be actors in the nightmare produced by the demon. It must be remembered that Labartu was, above all, a demon of evil dreams, illusions, and nightmares, as well as of fevers that give rise to these.

The hyenas (there can be no mistaking these on this amulet for dogs), serpents, unicorns, and dogs that appear on the few reliefs depicting her may

<sup>46</sup> Cf. *OBW* I No. 291, also No. 484<sub>a</sub>.

<sup>47</sup> *OBI* 8 I:38 margin and III:41.

<sup>48</sup> *OBW* 291 <sup>36</sup> and 41.

<sup>49</sup> Cf. *OBW* I viii 3<sub>2</sub>. We do not know the archaic form of *di*, but should these represent it we may have the word *zag-di* = *šāninu*, 'he who goes to your side'; i. e., 'the searcher.' *DSGL* p. 219.

here be associated with vermin that form no inconsiderable feature of even normal nightmares.

According to the incantations, Labartu was a daughter of Anu and Enlil. Her color is white, she has a horrible face, the head of a lioness, and the willowy form of the panther; she roars like a lion and howls like a leopard. Besides fevers and nightmares she causes headaches and insomnia.

While a number of features of the demon on this amulet correspond with other known representations of Labartu, it varies from them by the absence of serpents; also, the ass on which she kneels and which in turn kneels in a boat, as well as the boat, are wanting. Her bird-claw feet are like the hind feet of the dragon of Babylon, while the animals springing at her do not suck her breasts.

#### No. 14. MARBLE AMULET BELONGING TO THE YALE COLLECTION.

This is published here by the courtesy of Professor A. T. Clay for comparison with No. 13. It is a more characteristic Labartu figure than No. 13, and contains on the reverse an inscription the signs of which, while archaic, are not so early as those on the obverse on each side of the demon. As in No. 13, the figure is in violent motion, the arms outstretched but bent at the elbows; and the head, with wide open mouth and wild eyes, is turned toward the left. She is attacked by two animals, a hyena and a dog or wolf. The sign under the right arm may again be zag, that near the left arm *ti*<sup>50</sup> and the lower one *šub*.<sup>51</sup> The first would mean as before 'bind,' the second 'seize,' the third 'overthrow'; i. e.; magic words to render the demon harmless. The inscription reads:

<sup>d</sup> Ē-nu-ru	Incantation:
kešda <sup>52</sup> -lá <sup>53</sup> lù-erím <sup>54</sup> -ma	bind the ban of the enemy
tu-lu <sup>55</sup> lù-hul-gál	loose one, bad one.
lim-maš <sup>56</sup> sag <sup>d</sup> Nin-IB <sup>57</sup> -gè	The chief seer of Nin-Urta
5 lù <sup>d</sup> Nin-IB me-en	a man of Nin-Urta am I.

<sup>50</sup> *ti* = *laqū*, 'take' *OBW* 76<sub>11</sub>.

<sup>51</sup> *šub* = *nadū*, 'overthrow,' *OBW* 69<sub>17</sub>.

<sup>52</sup> *kešda*(?) = *rakāsu*, 'bind,' *riksu*, 'a bond,' *OBW* 170<sub>617 62</sub>.

<sup>53</sup> *lal* = *ešēlu*, *kamū*, 'bind,' 'ban,' *B* 10089 and 10094.

<sup>54</sup> *ne-ru* = *erím* = *aibu*, 'enemy,' 'bad man' *B* 4604.

<sup>55</sup> *tu-lu* = *rummū*, *√ramū*, 'loosen' *B* 1096.

<sup>56</sup> *lim-maš* = *barū*, 'seer' *B* 9296.

<sup>57</sup> *Nin-IB* = *Nin-Urta* *Yale Syl.* 288.

nam-ba-te-gá-ne<sup>58</sup>May they not be thrust down (i. e.,  
oppressed).

. . . dingir . . .

. . . . .

## No. 15. THE JEWEL OF KURIGALZU II.

This interesting object of lapis lazuli belongs to the coin collection of Mr. Edward T. Newell, president of the American Numismatic Society. It was obtained by him from a London coin dealer who may have purchased it from someone who procured it in Egypt. Its color is a bright blue. The pierced lug on the upper edge shows that it was intended to be worn as a pendant, probably an amulet, either alone or with a chain of beads.

On the obverse has been carved a six-pointed star. Over the center of the star there is a round boss. Triple curved lines, circling from left to right, radiate between each pair of star-points from the center to the circumference of the disk.

It will be noted that the star is a hexagram, and the rays behind, with the swastika motif from East to West, seem to indicate that we have here an emblem of the Babylonian sun-god Babbar, or Shamash. But the disk of the sun-god has always a four-pointed star forming the Sumerian sign maš, one of whose meanings is 'sun-god.' On the other hand the star of Ishtar has eight points and no rays. Jeremias (*Geisteskultur*, p. 100.7) tells us that the hexagram, according to the Talmud and Kabbala, had the mystic meaning of fire and water, that it was the seal of Solomon or the shield of David, but otherwise, outside of Islam and ancient Mexico, he does not know of its use: "*Bei den Babyloniern ist es bisher nicht nachweisbar.*"

Turning now to the reverse side we find a disk covered with an inscription in monumental characters, engraved on a smoothed surface, the right hand half of which has, however, a deep natural depression which is followed by the inscription. This consists of six lines, as follows:

<i>Ku-ri-gal-zu</i>	Kurigalzu,
<i>šarru tābu</i>	the good king,
<i>mār Bur-na-bu-</i>	son of Burnabu-
<i>ri-ia-áš</i>	riyash,
5 <i>šār</i>	king
<i>Bâbili<sup>ki</sup></i>	of Babylon.

<sup>58</sup> te-gá = *dihû*, 'push,' 'press down' B 7726. For this negative precativ form, see Poebel, *Grammatical Texts*, p. 87, nambannazi.

Between the signs of the last two lines are what look like a pair of gate posts that may symbolize Babylon.

Kurigalzu II was a Cassite king of Babylon, a contemporary of Amenhotep III whose date is, say 1400 B. C. His father was probably Burnaburiyash II, and his son was Burnaburiyash III,<sup>58a</sup> who came to the throne before the death of Amenhotep III (1413-1377 B. C.) because one of his Amarna letters was to this king of Egypt while five others were to his son Amenhotep IV. He reigned twenty-five years, 1385-1360.

Now we learn from the Amarna letters that it was the custom in this period for the Pharaohs to ask in marriage the daughters of allied kings and *vice versa*. One of the letters of Burnaburiyash III shows that Amenhotep IV had, as an actual or prospective son-in-law, a son of Burnaburiyash III, to whose wife or betrothed, a daughter of Amenhotep IV, he sends a necklace of 1,048 stones, possibly of lapis lazuli; to which he may have attached this amulet of his father. Perhaps, however, the sender of our jewel was Kurigalzu himself, if the supposition is correct that it came from Egypt. But as Ahenaten could not yet have developed his Aten heresy during that king's lifetime, we cannot in this way account for the gift of a sun symbol. The question then is: why should the sun be represented on the jewel in such an unusual form. Was it an innovation, or a Cassite inheritance, or a Semitic, as compared with a Sumerian sun disk?

It should be remarked that Hilprecht in *OBI* 35 ff. published twenty-nine lapis lazuli objects from Nippur, six of them being ancient imitations of lapis lazuli, of which ten contained the name of Kurigalzu II, several of these mentioning him as son of Burnaburiyash. That Kurigalzu's son was Burnaburiyash III is proven by one of his Amarna letters.

The jewel may, therefore, have come from Babylonia, and be distinguished for nothing more than the title 'good king' and the peculiar form of the sun emblem.<sup>59</sup>

#### NO. 16. AMULET INCANTATION IN BLACK SHELL.

This small amulet, minutely incised, is said to have been found at Jokha. It is pierced through the middle from top to bottom for a string. The inscription is doubtless cabalistic in nature; the first line <sup>d</sup>En-ni-nu-na may be one

<sup>58a</sup> See Weidner, *Studien zur assyr.-babyl. Chronologie*, *MVAG*, 1915. 4, p. 64 ff.

<sup>59</sup> For sources see Clay *PN*, pp. 67 and 191. For the historical connection see Rogers *History of Babylonia and Assyria*.

of the formulas meaning 'incantation.' The following seven lines consist each of one sign repeated seven times. These are 2. dingir, 3. ki, 4. zu, 5. bár, 6. súb, 7. nin, 8. kešda. Then follows 9. <sup>d</sup>En-líl šeš, 10. <sup>d</sup>En-ki, 11. . . t]i išib g[a]. The reverse, with the exception of a sign at the end of each line, has been worn away.

Each sign on the obverse of this seven times seven incantation doubtless has a mystic significance, and was repeated perhaps somewhat after the manner of the howling dervishes of Mohammedan countries. In lines 9 and 10 Enlil seems to be called a brother of Enki.

#### No. 17. AGATE VOTIVE AMULET.

This is an oval amulet of brown and white agate. The obverse is convex, polished, and covered with an Old Babylonian inscription belonging to the time of Būr-Sin the son of Dungi. It shows the object to be a votive offering for the life of the king, and no doubt was found at Tello. This votive is here published because it forms part of this collection although it previously appeared in *RA* XIII, p. 180. The inscription reads:

<sup>d</sup> Lama	To the god Lama,
nin-a-ni-ir(?)	her lord,
nam-ti	for the life
<sup>d</sup> Amar- <sup>d</sup> En-zu	of Būr-Sin,
5 lugal esig-ga	the strong king,
lugal Ur <sup>ki</sup> -ma-ka-šù	the king of Ur,
Ḫa-la- <sup>d</sup> Ba-ú	Khala-Bau,
dam Ur- <sup>d</sup> Lama	wife of Ur-Lama,
dub-šar-gè	the scribe
10 a-mu-na-ru	has dedicated it.

The name Ḫala-Bau<sup>60</sup> occurs several times in *RsnTU*. From this inscription we learn that she was the wife of Ur-Lama II, who was patesi of Lagash during the early part of the reign of Būr-Sin.<sup>61</sup>

#### No. 22. BILINGUAL INCANTATION.

This text was purchased by Dr. Nies at Bagdad in Dec., 1904, and was said to have been found at Abû Ḫabba. It belongs to the series UTUKKI

<sup>60</sup> The element ḫa la means *zittu*, 'a possession,' *OBW* 69<sub>19</sub> and 27.

<sup>61</sup> Cf. Keiser *Pts*, Synchronistic Table.



LIMNÛTI of which tablets III, IV, V, X, XV and XVI, together with a number of sections of other tablets not yet identified as to their order in the series, are published in *CT XVI*. It is written in the Neo-babylonian script, and, with the exception of a few lines, gives the Semitic translation of the Sumerian text. About one-third of the lower part of the tablet is lost. A comparison with the texts of this series in *CT XVI* shows this tablet to be a duplicate of Tablet D (Pl. 35-36). It restores at least two-thirds of the obverse and most of the sections of the reverse which are lost on Tablet D; so that from these two tablets it is now possible to restore the greater portion of the text, with the exception of the lower one-third of the obverse. Unfortunately the first line of the text as well as the first part of the colophon are broken away, and so its position in the series still remains undetermined.

It is to be further noted that this text clearly proves that Tablets D (Pl. 35-36) and F (Pl. 38) in *CT XVI* are copies of the same text, but made at different times. The date of the present text is illegible. This text is of great value, not only in restoring so much of the lost text of Tablets D and F, but also for a considerable number of new,—at least so far as the writer was able to determine—Semitic values for Sumerian words.

## TRANSLITERATION.

- I. . . . .  
 . . . . . ne . . . . .  
 . . . . . um-ma . . . . .  
 . . . . . -ra níg . . . . .  
 . . . . . -sik na- . . . . . [ma]-ah-*hi-ir*  
 5 . . . . . sìg-sìg-gi ú . . . . . lam  
 . . . . . *tir*(?)-rib . . . . . -lik  
 . . . . . an-tuk-tuk . . . . . -ri  
 . . . . . bal(?)-ti ul uš-*haz* . . . . .  
 . . . . . šár-ra ú a- . . . . . -ne  
 10 . . . . . bi-e-tum du-uš-ša . . . . .  
 [har]-sag sukud<sup>62</sup>-da níg nam . . . . .  
 ša-di-i ša-qu-tum(?) ša mimma . . . . .  
 giš-tir-tir-ra giš-gê dú[g-ga] . . . . .  
 ina ki-ša-a-ti ša ši-il-la [ta-a-ba]. . . . .

<sup>62</sup> The value *šaqû* for *sukud* is new. We would expect *ša-qu-ti* instead of *ša-qu-tum*(?). Cf. also l. 29 where *ni-sukud-da* = *ša-qu-ú*; and l. 41 *ni-sukud-dù* = *ša-qu*.



- a-a-mu mìn-kam-ma-šù ninir-ra dim tur maḥ nisukud-dù  
 nu-gi  
 a-bi ina ša-ni-i e-til šur-bu ra-bi ši-ri ša-qu ul im-maḥ-ḥar  
 ù um-ta-diḥ tü-šúr-ḥuṣ-zi(g)-ga-dim [a]-ga-bi-šù nu-silig-ga  
 i-la-'im-ma ki-ma ša-a-ri iz-zu šam-ru te-bi-[tim] a-na ár-ki-šu ul  
 i-ta- . . .
- 45 im-ri-ḥa-mun tü-šúr-ḥuṣ-zi(g)-ga-dim . . . -bi-šù ni-nigin- . .  
 a-šam-šú-tum ša iz-zi-iš šam-riš te-ba-tim ina . . . . -ni-šu i-ša-'  
 im-gàllu tü-ri-a-bi mulu saḥarra ni-nigin- . .  
 šú-ú-tum ša-rum za-qi-šu ni-ši e- . . . i-bi-šú- . .  
 im-merra gu-la a-ri-a-bi kúr-dagal-[la] ba- . . . . .
- 50 [il]-ta-nu ša ra-biṣ ina za-qi-šu [ma-a-tu ra-pa-šu] . . . . .  
 . . . . . -im-ba an-ta šég nim-gír šú- . . . . .  
 , . . . . šame(-e) e-liš u-ša-az-na-nu bir-qu ša zu- . . . . -zi  
 . . . . . gul-gul saḥarsaḥar ara- . . . . .  
 . . . . . -tum . . . . la in- . . . . .
- 55 . . . . . a(?) . . . . .  
 . . . . .

## II.

- . . . . .  
 ê- . . . níg ra . . . . .  
 ina bît-“ bît ši-i-ri . . . . .  
 ene nin-bi-šù nam-gê . . . . .  
 a-na be-lu u be-el-tum nam-meš a- . . . . .
- 60 ag-ag-bi a-rá in-ga-zu . . . . .  
 ep-še-e-ti-šu-nu al-ka-[ka-a-ti]-šu-nu i-[lam-ma-du](?) . . . . .  
 Erida<sup>ki</sup>-ga a-na ni-ib . . . . . a-na . . . . .  
 ina <sup>41</sup>Eridu mi-na-a i- . . . . . mi-na-a . . . . .  
 ki kin-kin-na . . . . . maḥ-bi . . . . .
- 65 aš-ri ši-te-’ . . . . . -ši ši-ru-tim . . . . .  
 tû-dug-ga dingir-nin-[maḥ] . . -gè ag-ag-bi šú maḥ-bi . . . . .  
 ina tuduki-e ša <sup>4</sup>Be-lit . . . . . ši-ru-ti ša qa-ti-šu . . . . .  
 a-rá gal-galla . . . . . za-e dingir-nin-maḥ a- . . . . .  
 al-ka-ka-a-ti . . . . . -ka ka-a-tú tap-šú-ru at-ta . . . . .
- 70 dingir-nin-maḥ nin- . . . . . ama-gal kés<sup>ki</sup>(?)  
<sup>4</sup>Be-lit ilâni . . . . . šame(-e) um-mi rabi-ti ša . . . . .

- ê-gu-la . . . . . na . . nam an-ki-a nam dingirri-e-ne  
 gè šú . . .  
 ina bîti rabi . . . . -šu ši-mat šame(-e) u irši-tim ši-mat ilâni<sup>mes</sup> ina  
 qâti . .  
 a-rá . . . . . -na-an-ga ù mu-un-na- . . .  
 75 a- . . . . [al-ka-ka]-a-ti la-ma-du hi-ša-aš-šim-ma  
 dumu . . . . . -elim-nun-na Erida<sup>ki</sup>-ga giš-ḥar-bi ni-[gál-la]  
 mâr . . . . . ina <sup>ai</sup>Eridu ú-šur-ta-šu ša-kin-[ti]  
 ḥa-ra-a[n-pád-da]<sup>70</sup> za-e ḥa-ra-an-pád-[da]  
 li-kal-[lim]-ka ka-a-ti li-kal-lim-[ka]  
 80 a-a-mu en-gal <sup>d</sup>En-ki-gè ḥa-ra-an-pád-da za-e ḥa-ra-an-pá[d-da]  
 a-bi be-lu ra-bu-ú <sup>d</sup>Ê-a li-kal-lim-ka ka-a-ti li-ka[l-lim-ka]  
 me giš-ḥar geštú dagalla <sup>d</sup>En-ki-gè ḥa-ra-an-pád-da za-e ḥa-  
 ra-an-pád-da  
 par-ši ú-šur-rat uz-nu rapšu-tim ša <sup>d</sup>Ê-a li-kal-lim-ka ka-a-tú li-kal-  
 lim-ka  
 in-kin-kin-gè inim-maḥ-bi dug-ga-a-ni ki-in-gi<sup>71</sup> ab-kin-kin-gè  
 85 iš-te-'-e-ma a-mat qi-bi-ti-šu šir-tum áš-ri-iš iš-te-'-e-ma  
 ag-ag-bi ka-an-zu a ki-bi-šù ba-an-gé-gé  
 ep-še-e-ti [ši]-na-a-ti zêr(?) -su mi-im-ma ana áš-ri-ši-na tu-ur-ru  
 dingir-silig- . . . . <sup>d</sup>En-ki-ra-gè a-ma-ši-int-uka mu-un-na-  
 an-de-e  
 a- . . . . . -šù an a-šub-šub . . . . <sup>d</sup>En-líl-(?) Erida<sup>ki</sup>-ga giš-  
 ḥar-bi ni-gál-la  
 90 . . . -ri(?) -i <sup>d</sup>Be-lit ilâni ša . . . . . ša <sup>d</sup>En-líl ina <sup>ai</sup>Eridu u-šur-  
 ta-šu ša-kin-ti  
 [ḥa]-ba-an-pád-da má-e ḥa-ba-an-pád-da  
 li-kal-lim-an-ni ia-ti li-kal-lim-an-ni  
 a-a-[mu] en-gal <sup>d</sup>En-ki-gè ḥa-ba-an-pád-da má-e ḥa-ba-an-  
 pád-da  
 me giš-ḥar geštú dagalla <sup>d</sup>En-ki-gè ḥa-ba-an-pád-da má-e  
 ḥa-ba-an-pád-da  
 95 <sup>d</sup>En-ki . . . dingir-silig- . . mu-un-na-ni-íb-gé-gé(?) -na dumu-  
 mu dingir-silig mulu-dúg  
 igi <sup>d</sup>Babbar-ra zúr-ra ù-ne-ni-[sum(?)]  
 ma-ḥar <sup>d</sup>Šamaš ni-qa-a ú-di-ma . . . . .

<sup>70</sup> The meaning *kalamu* for pád is new.

<sup>71</sup> ki-in-gi = áš-ri-iš is new.

- dingir mulu-ba-gè ša(?) *ilu a-me-lu šú-a-tú šum-šu zu-k-r-ma*  
 mu-bi-pá[d-da]  
 šúb-bí zúr-ra ar-á ũš-[sud] mulu-gàl-lu pap-ḫal-la *cumu*  
 dingir-[ra-na]  
 100 *ik-ri-bi ni-qi-i a-lak-ti [ri-e-mu] ša a-me-lu mut-tal-li-ku mari-ili-šu*  
*sag-gá-na ḫe-en-[gub-ba mal-la] na-andag-dag-gi*  
*ina ri-ši-šu li-iz-ziz-ma . . . . . ip-par-ki*  
 inim-bi <sup>4</sup>Babbar-ra ḫe-en-na- . . . . . šú-gé-a <sup>4</sup>Babbar ḫe-en-  
 na-an- . . .  
*a-ma-tú šú-a-tim ana <sup>4</sup>Šamaš lik- . . . . . -šu-di-ša-a <sup>4</sup>Šamaš li- . . -šú*  
 105 . . . . . saḫar(?) dim(?) . . . . . u-me-gún-gún-nu-bi  
 . . . . . -šu ti-id-ia-a-ru  
 . . . . . u-me-gub la u-me-ni(?)  
 . . . . . -ki ina ki-gal-la lu-uz-ziz-zu ul . . . . .  
 . . . . . [šip]-ti i-di-ma e-me-ni-dù  
 110 . . . . . bar(?)-tar-á u-me-ni-è(?)  
 . . . . . šú-pi-ma  
 . . . . . -íb ḫa-za . . . . .  
 . . . . . di . . . . .  
 . . . . .

## III.

- . . . . . -ni-íb-gè  
 115 dingir-úsan-[anna ḫul]-dúb-ba su mulu-gàl-lu *dumu*  
 dingir-rana [mu-un-na-an-te-gá]<sup>72</sup>  
*ina ši-mi-tan ḫulduppu<sup>72a</sup>-ú zu-mur ameli mari ili-šu tu-u[h-ḫi]*  
 ku-bars-i máš-ḫul-dúb-ba sag-gá-na u-me-[nikešda]  
*ina par-ši-gu ša uriši-ḫulduppi-e qaq-qad-su ru-ku-us-ma*  
 utug-ḫul a-lá-ḫul gêdim-ḫul mulla-ḫul dingir-ḫul maškim-  
 [ḫul]<sup>73</sup>  
 120 dingir-rab-kam-me dingir-rab-kam-a dingir-rab-kam-  
 [me-kil]  
 utug mulu-dib-ba *ú-tuk-ku ka-mu-ú ša amelu e-kim-mu ša amelu*  
 šab-[tu gêdim mulu-dib-ba]

<sup>72</sup> Lines 115-127 duplicate ll. 30-45 of Tablet D. The restorations in brackets are from Tablet D.

<sup>72a</sup> Perhaps a band made from the skin of a sacrificial animal. Cf. "Sacrificial Skins in Rituals" by Frazer, *Folk Lore in the Bible*, Vol. II, p. 4 ff.

<sup>73</sup> The Semitic translation for this and the following line is given in Tablet D: 36, 37. For the translation of the names of the different demons, see *TmpDvls* I, p. 161.

- mulu-ḫul igi-ḫul ka-ḫul eme-ḫul<sup>74</sup>  
 sag-gig sú-gig šàg-gig likir-gig  
 inim-inim-ma-ne-e sag-gá-na ḫe-ep-ta-an-zi-zi-e-ne  
 125 *ina šip-ti an-ni-ti ina ri-ši-šu li-in-na-as-ḫu*  
 4Pa-sag-gá ligir-gal maškim-maḫ dingir-ri-e-negè sag-gá-  
 na ḫe-en-gub-ba malla na-an-dag-gi  
 4I-šum na-gi-ru ra-bu-ú ra-bi-ša<sup>75</sup> ši-ru ša ilâni<sup>mes</sup> ina ri-ši-šu li-iz-zi-  
 ma . . . ip-par-ki  
 su mulu-gàllu pap-ḫal-la-gè zi-ba-an zé-en ka-azag-maḫ-zu  
 ḫa-ma-ab-bi  
*ina [zu]-mur ameli mut-tal-li-ku . . . . . ina pi-i-ka el-lu ši-ri*  
*liq-qa-bi*  
 130 níg-ḫul-gá-le zi(g)-ga è-ba-ra ki 4Nin-ki-gal-la-gè  
*mimma lim-nu . . . . . ana aš-ri 4Nin-ki-gal-la*  
 su máš-ḫul-dúb-ba-ma mulu-gàllu pap-ḫal-la tar-á-a  
*ma-šak uriši-ḫulduppi-e amelu mut-tal-l[i-ku] . . . . .*  
*an-áš-ám . . . . . sil-dagal-[la] . . . . .*  
 135 *ina ri-bi-ti . . . . .*  
 níg-ḫul-gá-le ki-šù ḫe-ép- . . . . .  
*mimma lim-nu ana irši-tim li- . . . . .*  
 alá-ḫul níg nu-níg . . . . .  
*a-lu-ú lim-nu ša ana . . . . .*  
 140 máš utug-šìg-ga<sup>76</sup> . . . . .  
*ú-ri-ša še-e-du dum-qi . . . . .*  
 ud-gê-a šu-šu-bita . . . . .  
*mu-šú u ur-ra ina ú-zu- . . . . .*  
 mulu-gàl-lu-bi bara-šìg-[gè] . . . . .  
 145 *amelu šú-ú ina barašigi-e . . . . .*  
 ê-nun azag-ga ki nam-ti(l)-la . . . . .  
*ku-um-mu el-lu a-šar ba-la-tu . . . . .*

<sup>74</sup> For the Semitic translation of this and the following line see Tablet D: 39, 41.

<sup>75</sup> We would rather expect *ra-bi-šu ši-ru*; cf. *ra-bi-ši ši-ri* in Tablet K: 179 (CT XVI, Pl. 46). These two lines (126-7) duplicate ll. 178-9 of Tablet K.

<sup>76</sup> Lines 140-157 correspond to Tablet F Col. III:1-16 (CT XVI, Pl. 38). Note that ll. 148-151 are combined in Tablet F (ll. 9-10). Unfortunately the present text is poorly preserved at this place and only adds *kin-gal-maḫ* after *azag-su* to the text in Tablet F. In l. 155 *lil-pu-ut-ma* is given as the Semitic for *u-me-ni-tag*.

- urudu-sîg-tāk-alam azag-zu kingal mah . . . . .  
*gur-gur-ri en-qu mu-di-e (?) -ra* . . . . .  
150 giš-tir azag-ga andul dagal-la-gè u-me- . . . . .  
*ana kiš-ti elli-tim ša* . . . . .  
giš-ma-nu giš-ḫul-dúb-ba giš-nam . . . . .  
*e-ri ḫulduppu-u ḫi-ši-* . . . . .  
giš-tún u-me-ni-tag . . . . .  
155 *ina pa-a-šu lil-pu-ut-ma* . . . . .  
alam nam-ti(l)-la . . . . .  
mu-mut(?)-(?) -ba-an . . . . .  
. . -e-ne . . . . .  
. . . . . -ti-šu-nu . . . . .  
160 . . . . .  
*ša* . . . . .  
imin-bi . . . . .  
. . . . .  
IV. . . . .  
. . . -ne . . . . .  
. . *kit(?) -ti* . . . . .  
165 . . dîm-lá . . . . .  
*ditto-ú u a-na* . . . . .  
ià áb azag-ga ina šam-ni ar-ḫi el-li-tú us- . . . . .  
utug-šîg-ga níḡ-ḫul-gá-le šú-na nu-è sag-[gá-na ḫe-en-gub-  
bu-uš]<sup>77</sup>  
[še]-id dum-qi ša ina qa-ti-šu mimma lim-nu la uš-ṣu-ú ina ri-ši-[šu  
li-iz-ziz]  
170 utug-ḫul-gá-le ḫa-ba-ra-è barta-bi-šù ḫa-ba-ra-[an-gub-ba]  
[ú-tuk]-ku lim-nu li-ši-ma ina a-ḫa-a-ti li-iz-ziz  
. . . . . sîr šú-dîm sar-tab-ba u-me- . . . . .  
. . . . . it-te-e ša ú-ma-ši ki-iš-ṣu-ru-ti šú- . . . . .  
zag-gab-ba ni-in-lá inim-inim-ma u-[me-ni-sum]<sup>78</sup>  
175 *ina sip-pi tu-qa- . . -ma šip-ti i-di-ma*  
mulu-gállu-bi šú šîg-ga dingir-rana-šù ḫe-en-ši-in-gé-gé<sup>79</sup>

<sup>77</sup> Lines 168-185 correspond to Col. IV: 22-43 of Tablet D. The restorations in brackets in ll. 168-70 are from Col. IV:22-4 of Tablet D.

<sup>78</sup> This is restored from Tablet 16: 204 (CT XVI, Pl. 21) where u-me-ni-sum is translated by *i-di-ma*.

<sup>79</sup> The Semitic translation of ll. 176-8 is given in Tablet D:31, 33, 35.

- máš utug-šig-ga sag-gá-na nam- . . -gaba-a  
 ud-gê-a šu-šu-bi-ta nam-ti(l)-la he-en-na-am-sum-mu  
 dingir mulu-ba-gè <sup>d</sup>Babbar ê-nun-ta è-a  
 180 *ilu a-me-lu šú-a-tim* <sup>d</sup>Šamaš iš-tu ku-um-mu ina a-~~gi~~-e-šu  
 šúb-bi zúr-ra ar-á ũš-sud mulu-gàllu pap-~~h~~-alla dumu  
 dingir-ra-na  
*ina ik-ri-bi ni-qi-i a-lak-ti ri-e-mu ša a-me-lu mut-tal-li-ku mari-ili-šu*  
 nígninni-bi<sup>80</sup> <sup>d</sup>Babbar-ra nid-bu-šu a-na <sup>d</sup>Šamaš li~~t~~-hi he-en-na-  
 ante-gá  
 dingir-silig-elim-nun-na dumu-sag zu-ab-gè šag-ga tag-  
 tag-bi za-a-kam<sup>81</sup>  
 185 inim-inim-ma utug-~~h~~ul-a-gè  
 ên nun- . . gar-ra zib-ba ab-tu~~h~~  
*ša pi-it pi-i-šu a-na dum-qi šak-nu*  
 an- . . . . . -gè ša šip-ti in-nam-du-ú nam-šub ba-an-sum  
 inim-dug-ga ina qabi-e ša šip-ti uš-ša-pu nam-šub ba-an-ag<sup>82</sup>  
 190 en . . . . . -bi<sup>83</sup> be-lu meš-ri-ti-šu ana dum-mu-qu šu-tag-tag-  
 bi-e-ne  
 en zu-ta be-lu a-na la-ma-di mar-~~š~~u mulu-tú(r)-ra-šù  
 gab-ri giš-sà-a-ni máš sag mulu-tú(r)-ra keš-da-a-ni  
*mi-i~~h~~-rit ir-ši-šu ú-ri-ša ina ri-eš mar-~~š~~u ir-ku-us*  
 gi-urū-gal sag-gá-na <sup>gi</sup>urugalla<sup>84</sup> ina ri-ši-šu u-zaq-qip mu-un-da-  
 gub-gub-bu  
 195 ià áb azag-ga šam-ni ár-~~h~~u el-li-tú ši-zib la-a-tu li-qi-e-ma ga áb-  
 dur-ma šú-u-me-ti<sup>85</sup>  
 máš-gê udu-id-dara mùš<sup>86</sup> u-me-gún-gún-nu-bi<sup>87</sup>

<sup>80</sup> The meaning *nid-bu* for nígninni is new.

<sup>81</sup> For the Semitic translation of part of this line see Tablet D: 42.

<sup>82</sup> The meaning *ašapu* for ag is new, so also in l. 200 ne-in-ag = *ú-ša-pi-ma*; cf., however, this sign in nígn-šâ-a = *u-pi-šu* (Tablet 3: 56-7 (*CT* XVI, Pl. 2) and Tablet C: 181 (*CT* XVI, Pl. 33)) which Thompson translates 'enchantment' (*TempDvls* II, p. 167).

<sup>83</sup> id-šú-gir-bi is perhaps to be restored; cf. Tablet IX: 83 of the tr'i series (*CT* XVII, Pl. 21) where this is given as the Sumerian for *meš-ri-ti-šu*.

<sup>84</sup> Cf. *šammurugallu* (*M* 4590). The two probably have about the same meaning.

<sup>85</sup> This line finds a duplicate in Tablet 3: 30 of the tr'i series (*CT* XVII, Pl. 12).

<sup>86</sup> Note that bi is omitted. It should be mùš-bi or mùš-me-bi to correspond to *zi-mu-šu*; cf. mùš-me-bi = *zi-mu-šu* in Tablet K: 185 (*CT* XVI, Pl. 46), while mùš = *zi-i-mu* (*RsnHym* No. 42: 6-7).

<sup>87</sup> Lines 196-208 again correspond to Tablet F Col. IV: 3-17. The restorations in



- ú-ri-ša šal-mu im-mir at-ri-e ša zi-mu-šu ti-it-a-ru*  
*zi-bi dug-ga<sup>88</sup> na-piš-ta-šu il-pu-ut iq-qi-ma ne-in-de*  
*máš azag dúg-ga ú-ri-ša el-lu ta-biš eli-šu šú-ni-il-ma ugu-na ba-*  
*da-ná*  
 200 *ùš* <sup>d</sup>Nin-[*har*]-sag-gá-gè *máš-gê-ra tû-dug-ga<sup>89</sup> pa(?)-è(?) ne-*  
*in-ag*  
*ina te-[im <sup>d</sup>Be-lit] ilâni ú-ri-ša šal-mu ina šip-ti ú-ša-pi-ma*  
*ka azag [maḥ-di nam]-šub Erida<sup>ki</sup>-ga-gè <sup>d</sup>En-ki lugal-zu-*  
*ab-gè*  
*ina pi-[i el-li ti-iš]-qa-ru ši-pat <sup>d</sup>Eridu ša <sup>d</sup>Ê-a šàr ap-si-i*  
*mulu-gà[l-lu] dumu dingir-ra-na*  
 205 *ana-[dîm ḥe-en-azag-ga] ki-dîm ḥe-en-ella*  
*šàg [ana-dîm ḥe-en-laḥ-laḥ-ga eme]-ḥul-gál bar-šù ḥe-im-*  
*ta-gub*  
*[inim-inim-ma utug]-ḥul-a-gè*  
*. . . . . [ḥa-la-ba-an-uš](?) . . . . . inim-dug-ga-bi nu-šag*  
*. . . . . ri-kim-šu-nu . . . . . -qa*  
 210 *. . . . . ab(?) šar ba-an-è*  
*. . . . . <sup>amēl</sup>dupšar . . . . .*  
*. . . . .*

## TRANSLATION.

- I. . . . .  
 10 . . . . . luxurious house . . . . .  
     The high mountains which everything . . . . .  
     In the forests whose excellent shade . . . . .  
 15 Reed and reed-thicket . . . . .  
     In the swamps fish and birds . . . . .

brackets are from Tablet F. With l. 197 we may also compare l. 25 of Tablet XI of the AŠAKKI MARŠŪTI series (CT XVII, Pl. 9) where udu-id-dar-a gîr-bi is mentioned.

<sup>88</sup>Note the variant *zi-bi dug-ga* for *zi-bi tag-ga* in Tablet F. *tag-ga* = *il-pu-ut* (B 3797) which is also the Semitic translation for *dug-ga* in our text. Is *dug* then a mistake for *tag*; or are we also to assume *dug* = *lapatu*? If the latter then *lapatu* is a new meaning for *dug*. It is to be further noted that the first sign in Tablet F IV: 4 is not *mu* (so *TmpDuls* I, p. 172) but *zi* as our text clearly shows.

<sup>89</sup>Another form for *šip-ti*; cf. ll. 66-7 of this text where *tû-dug-ga* = *tudukû*, so also M 493. In ll. 188-9 *šip-ti* = *nam-šub*.

- 20 In the plantation . . . . .  
     In the midst of the garden . . . . .  
     In the plantation . . . . .
- 25 Marduk eldest son of (Ea) . . . . .  
     My father an evil demon, which . . . . .
- 30 He did not . . . his foundation . . . . . lofty . . . .  
     He entered, his shade grew dark, in his body there was no light;  
     In the most secret places he marched, his lord he did not seek.
- 35 With his finger nail bitterness he poured forth on thee, anger (and an  
     evil breath);  
     His fetter was not loosened, his side was inflamed.
- 40 Where he becomes angry, tears fill unto superabundance (and) howl-  
     ing does not cease.  
     O my father! (who) by another lord, mighty, great, high and lofty,  
     art not equalled;  
     He torments, and like the approach of a violent wild wind after him  
     does not . . .
- 45 A whirlwind which approaches violently (and) wildly with his . . .  
     hastens.  
     The south-wind whose blowing the people . . . . .
- 50 The north-wind which greatly with his blowing the wide land . . . . .  
     . . . . . heaven above causes to rain (and) the lightning, which . . . . .  
     . . . . .
- II. In Ê- . . . the lofty house . . . . .  
     For lord and lady . . . . .
- 60 Their works, their rites learn . . . . .  
     In Eridu what . . . . . what . . . . .
- 65 A place seek . . . . . lofty . . . . .  
     With the incantation of the Lady (of the gods) . . . . . lofty . . .  
     whose hand  
     Thy . . . rites thou wilt interpret . . . . .
- 70 Lady of the gods (Lady(?)) of heaven, great mother, who . . . . .  
     In the great house . . . . . the fate of heaven and earth, the fate of  
     the gods in whose hands . . . . .
- 75 . . . rites hasten to learn and . . . . .  
     Son . . . . . in Eridu his appointed magical ban  
     May he reveal it to thee, to thee may he reveal it.

80 O may my father, the great lord Ea! reveal it to thee, to thee may  
he reveal it.

The law of the ban may the sage of Ea reveal it to thee, to thee  
may he reveal it.

85 He shall seek; the exalted word of his command he shall humbly  
seek; and

These rites . . . . . to their place shall restore.

Marduk, (son of) Ea . . . . .

90 . . . . . Lady of the gods . . . . . of Enlil in Eridu his appointed  
magical ban

May it be revealed to me, to me may it be revealed.

O my father, great lord! may it be revealed to me, to me may it be  
revealed.

The law of the ban, O sage of Ea! may it be revealed to me, to me  
may it be revealed.

95 Ea . . Marduk . . . . . restore . . . . . my son, Marduk the good  
man;

Before Shamash place the sacrifices and . . . . .

O god the name of that man pronounce! and

100 The prayers, sacrifices, means of grace of the wandering man, the son  
of his god;

At his head may he stand and . . . . .

That word to Shamash may . . . . . let Shamash . . . . .

105 . . . . . (?)

. . . . . in hades let them stand (and) not . . . . .

. . . . . incantation perform and loosen(?) . . . . .

. . . . .

III. In the evening place a *hulduppu* near the body of the man, the son  
of his god;

A bandage of a *hulduppu*-kid bind on his head.

Whether it be an Evil Spirit, or Evil Demon, or Evil Ghost, or an  
Evil God, or an Evil Fiend,

120 Or a Hag Demon, or a Ghoul, or a Robber-Sprite,

Or an Evil Spirit that holdeth the man in its grip, or an Evil Ghost  
that hath seized on the man;

Or an evil man, or one whose eye is evil, whose face is evil, whose  
tongue is evil;

Headache, toothache, heart disease, or heartache,

125 By this incantation may they be removed.

May Ishum, the great overseer, the potent sprite of the gods, stand  
at his head and close him in(?).

Near the body of the wandering man . . . . by thy potent purify-  
ing word let it be said;

130 Whatever is evil . . . . . to the place of Ninkigalla.

The skin of a *hulduppu*-kid . . . . . wandering man . . . .

135 In broad places . . (wide streets) . . . . .

Whatever is evil to the earth . . . . .

Evil Demon who to . . . . .

140 The kid of a protecting deity . . . . .

Day and night in . . . . .

145 That man at a favorable shrine . . . . .

A pure sanctuary, the place of life . . . . .

A wise (and) experienced metal-worker(?) . . . . .

150 To a pure grove (whose wide protection) . . . . .

A *hulduppu* of tamarisk . . . . .

155 With an axe let him overthrow it (*i. e.*, cut it down) and . . . . .

Image of life . . . . .

The name . . . . .

. . . . .

#### IV.

. . . . .  
With the fat of an undefiled cow . . . . .

May the protecting deity, from whose hand no evil proceedeth, stand  
at his head;

170 May the Evil Spirit go forth and stand away from him;

. . . . .

175 On the threshold . . . and an incantation pronounce.

Let that man into the friendly hands of his god be entrusted.

The kid (of) the protecting deity at his head . . . . will loosen.

Day and night may life be granted unto him.

180 O god! that man at the rising of the sun,

With the prayers, offerings and means of grace of the wandering man,  
the son of his god;

May his free-will offering come nigh to Shamash.

O Marduk, first born son of the Deep! to make bright and pure is  
thine.

185 Prayer against the Evil Spirits.

Incantation: The opening of his mouth shows favor;

. . . . . of the incantation are added;

By the words of the incantation they are enchanted.

190 The lord whose limbs are for showing favor;

The lord for knowing the sick one.

Bind a kid at the front of the bed near the head of the sick one;

Lift up an *urigallu*-reed at his head;

195 Take the fat of an undefiled cow, the milk of kine, and

A dark-colored kid, a fat lamb whose features are perfect(?),

Whose life he overthrew (?), he poured out, and

An undefiled kid graciously stretch out upon him.

200 At the command of the Lady of the gods a dark-colored kid, by the  
incantation enchant;

With a clear and loud voice (pronounce) the incantation of Eridu, of  
Ea king of the Deep.

May the man, the son of his god,

205 Become pure as heaven, clean as earth,

Bright as the middle of the heavens; may the evil tongue stand  
aside from (*i. e.*, be absent from) him.

Prayer against the Evil Spirits.

. . . . .

#### No. 23. SUMERIAN HYMN.

The four-sided prism, containing this hymn or liturgy, was probably mounted so as to be easily turned. This seems evident from the hole, 1.5 cm. in diameter, which pierces it from top to bottom. Three of the sides are fairly well preserved, while the fourth side is practically all broken away. In shape, though somewhat smaller, this prism is similar to the one in the Ashmolean Museum and published by Langdon in his *Babylonian Liturgies*, No. 197. The hymn apparently is to Ea. The beginning of the hymn is not clear to the writer; and the translation is given with much diffidence.

#### TRANSLITERATION.

zu-ab ki-el . . -te-gál

ê-si-ra lugal-zu ̕e-im-ma-ri-in-gin

⁴En-ut lugal-zu-ab-gè

- kar-zu <sup>na</sup>gug im-ma-da-an- . .
- 5 kà(?)-kà(?) za-gín-na im-ma-ri-in-gin  
 ê<sup>d</sup>En-ki-gè . . . . azag šìg mé-e  
 gud-lugal . . . nitah-a sí(g)-gi  
 ní-bi har<sup>90</sup> im-gub ur-bi ad-gé-gé  
 ê-si-ra <sup>d</sup>En-ki-gè ab-ba<sup>91</sup> -azag me-a
- 10 šàg-zu-ab-ta éš-mah ki-gar-ra  
 [šàg]-zag-zu-ta á-azag An-na  
 zu-ab ki-el nam-tar-ra  
 . . . -geštú lugal <sup>d</sup>En-ut-gè  
 [<sup>d</sup>En]-ki en nam-tar-tar-ri-ne
- 15 . . . . hu-ub en Erida<sup>ki</sup>-ga-gé  
 . . . . . ri-ne  
 ê(?) . . . . . ba(?) . . ra-ne-in-dù  
 Erida<sup>ki</sup> . . . . . ki-àg(?) -gè-ni  
<sup>sis</sup>gigir-ra ki-he-gál sú-ga<sup>92</sup>
- 20 zu-ab zi-kalam-ma ki-àg <sup>d</sup>En-ut-gè  
<sup>sis</sup>zag-ga rú-a . . . . . sukud-da(?) gub-ba  
 Erida<sup>ki</sup> giš-gê . . . . . šàg-ga me-a  
 a-ab-ba zi(g)-ga(?) gab-šú-gar nu-tug  
 . . . . . id-mah . . . . . kalam-ma zi-zi
- 25 <sup>sis</sup>gigir-ra . . . . .  
 ê(?) da(?) . . . . . šàg-ga  
 šú(?) . . . . . geštú un-da-sí  
 . . . . . -bi id-mah zi(g)-ga dìm  
 . . . . . mu-un-na(?) -tug-a
- 30 . . . . . níg šú nim- . . al-níg . . . ta  
 . . . . . pi tum giš-gê . . . . . ig-ga  
 . . . . . túg(?) nim . . . gá  
 . . . . . gè . . . . . pa ni šub gin  
 . . . . . inim-e ad-mi . . . . .
- 35 giš-al níg-azag <sup>d</sup>En-ut ní-bi mu- . . . . .  
 dug-ga <sup>d</sup>En-ut-gè šú nu-bale(?) . .  
 mu-un-rá-a-ma mu-un-rá-a-ma

<sup>90</sup> har = adverb *kiam DUSGr*, p. 35.

<sup>91</sup> ab-ba = *tamtim M* 2494.

<sup>92</sup> súg = *tébu OBW* 327<sub>22</sub>.

- Erida<sup>ki</sup> <sup>d</sup>En-ut im-ma-íl-la(?) . . .  
 ḥars-ag-sukud-ag-ne a-líb-ba . . . . .  
 40 zag-ga-ni giš-gê-a . . . . .  
 giš-šar sîg-ga gurin íl . . . . .  
 mušen-e íb-bi mu-un- . . . . .  
 suḥur-ḥa ú-làl-e . . . . .  
 gud-ḥa gi-zi turtur-me . . . . .  
 45 <sup>d</sup>En-ut zi(g)-ga-ni . . . . .  
 zu-ab-a ù- . . . . .  
 engur-ra<sup>93</sup> Ištar maḥ . . . . .  
 a-ab-ba-dìm im-mu- . . . . .  
 íd-maḥ-dìm su-zi . . . . .  
 50 <sup>id</sup>Purattum im-rí- . . . . .  
 giš-gi-a-ni an-muš(?) . . . . .  
 gisal-a-ni ki zu-ab(?) . . . . .  
<sup>d</sup>En-ut . . -a-ni mu-ḥe- . . . . .  
 giš-mà tü-bi nam-dù giš-im . . . . .  
 55 ê Erida<sup>ki</sup>-ga-gè . . . . .  
<sup>id</sup>Idigna(?)-bi-ir adim- . . . . .  
 inim-bi inim- . . . -ra inim- . . .  
<sup>d</sup>En-ut-gè . . . im-ma-ab-bi-bi . . .  
 su-uš-me nu-gál ki-bi . . . . .  
 60 . . . . . zabar nu-gál-la ki-bi . . .  
 Nibru<sup>ki</sup>-šù(?) ḥuš-ni áš(?) . . . . .  
 gi-zé-na-ab Nibru<sup>ki</sup> a-im . . . . .  
<sup>d</sup>En-ut-gè bi-bi-e ba-ta . . . . .  
 . . . -gi zabar-ra ba-dú . . . . .  
 65 . . . . . garza a-ti(l)-a . . . . .  
 . . . . -šù kúr-rú . . . . dúg-ga gab-bi . . .  
 . . . gud lál kalum níg(?) . . .  
 . . . . nam-ba-tar-ra . . . . .  
 90 mu(?)-ug-gál an-pád-šar(?) ud-da  
 kalam-e u-šem-dìm ki-in-dar íd  
 en zu-ab lugal <sup>d</sup>En-ki-gè  
<sup>d</sup>En-ki en nam-tar-tar-ri-ne  
 ê-a-ni azag <sup>na</sup>za-gín ur-bi ba-ni-in-dú

<sup>93</sup> engur = *apsu* *DISGL*, p. 35.

- 95 azag <sup>na</sup>za-gín-bi . . ki ki dúb(?) -ka  
 . . . . . zu-ab-a zur im-ma-ni-in-gub  
 . . . . . ga . . . . . è-a  
 . . . . . nu-dìm . . . . . talāḫ-lāḫ-gi-eš  
 . . . . . a(?) mi-ni-in-dú <sup>na</sup>za-gín . . . .
- 100 galli-eš azag-gi-ga šú-tab-ba ni-in- . . . . .  
 Erida<sup>ki</sup> gán-il(?) -a ne-in- . . . . .  
 ḫum-bi inim-dü-dü ad-gé-[gé]  
 gi-salla-bi gud-dìm ḫar(?) im- . . . . .  
 ê <sup>d</sup>En-ki-gè inim Erida<sup>ki</sup> . . . .
- 105 ê-e lugal-bi-ir ḫar- . . . . . ub-bi mu-un-gá-gá  
 lugal <sup>d</sup>En-ki-gè sukal gír-sîg abrig(?) -gè tü-dú-gi im-me  
 ê im-ma-an-gub inim mu-un-na-de(?) -e  
 ḫum im-ma-an-gín inim mu-un-na-ab-sum-mu  
 ê-azag <sup>na</sup>za-gín-na ki-gar-ra
- 110 temen-me-bi zu-ab a-si-g(?) -ga  
<sup>id</sup>Idigna <sup>id</sup>Purattum im-šú-ti-a  
 giš-sag-gul-bi gab-šú-gar nu-tug  
 giš-si-gar-bi ur(?) -maḫ im-ne(?) -dú  
 i-šú-zu . . . ug(?) -gál(?) . . . . . dè
- 115 . . . . . gud-an-na . . . . . dug-ga  
 . . . gur(?) -zu za-gín-na gisal- . . . dara  
 . . . zu(?) ur-maḫ . . . ti  
 . . . . . -zu . . . im- . . . . .

## TRANSLATION.

The deep is a pure place;  
 To a filled temple may thy king bring thee.

<sup>d</sup>EN-UT, king of the deep;

Thy wall is set(?) with malachite,

5 Its lapis lazuli . . . protect(?) thee,

(Thou) makest the temple of Ea a bright (and) favorable . . . .

The royal bull . . . a man overthrows(?)

Who thus establishes himself, who counsels himself.

A filled temple of Ea is the shining sea.

10 Out of the deep an exalted sanctuary, the place he made;



- From thy side, the pure side of Anna.  
 The deep, a pure place, the place of fates,  
 Prudent . . . king of <sup>d</sup>EN-UT  
 Ea(?), the lord of fates,  
 15 . . . the lord of Eridu  
 . . . . .  
 . . . . he did not loosen  
 Eridu . . . of his beloved.  
 The chariot approaches the place of abundance.  
 20 The deep, the people of the land, the beloved of <sup>d</sup>EN-UT;  
 Who built the <sup>gis</sup>zag-ga, who set on high the . . .  
 Eridu is a protection in . . .  
 The rising sea is without a rival.  
 The deep river . . . . . remove.  
 25 The chariot . . .  
 The temple(?) . . .  
 Prudent . . . gives(?).  
 . . . like a rising deep river;  
 . . . . . takes him.  
 30 . . . . .  
 . . . protection . . .  
 . . . . .  
 of . . . . .  
 the seven . . . . .  
 35 The yoke, a shining treasure, whose fear  
<sup>d</sup>EN-UT . . .  
 The command of <sup>d</sup>EN-UT no one changes.  
 He comes, he comes.  
 Eridu, <sup>d</sup>EN-UT spares;  
 The high protecting mountains, the mighty waters(?) . . .  
 40 His side . . . . .  
 The green orchard bearing fruit . . . . .  
 In which birds . . . . .  
 The *suhur*-fish, sweet food . . . . .  
 The bull-fish, small reeds . . . . .  
 45 <sup>d</sup>EN-UT, its rising . . . . .  
 The waters of the deep . . . . .

- The deep, the lofty Ishtar(?) . . . . .  
 Like the sea . . . . .  
 Like a deep river, splendor (?) . . . . .  
 50 The Euphrates . . . . .  
     Whose reed . . . . .  
     Whose plant, the place of the deep (?) . . .  
     <sup>d</sup>EN-UT his . . . . .  
     The ship, his breath . . . . .  
 55 The temple of Eridu . . . . .  
     To its . . . river . . . . .  
     Whose command . . . . .  
     Of <sup>d</sup>EN-UT . . . . .  
     (?) is not, whose place . . . . .  
 60 Bright . . . is not, whose place . . . . .  
     To Nippur . . . . .  
     . . . Nippur . . . . .  
     The shining . . . was built . . . . .  
 65 . . . command . . . . .  
     . . . . .  
 90 . . . . .  
     The land is like grass in the river's cavern,  
     Lord of the deep, king of Ea  
     Ea, lord of fates  
     His temple, (of) bright lapis lazuli by himself was built,  
 95 Whose bright lapis lazuli . . . . .  
     In the deep he established firmness.  
     . . . . .  
     Like . . . . he set up  
     . . . he built it, lapis lazuli . . . . .  
 100 . . . . .  
     Eridu . . . . .  
     Whose (?) turns back commands(?)  
     Whose *gisallu* like an ox . . . . .  
     The temple of Ea, the word of Eridu . . . . .  
 105 The temple for his king . . . he built . . .  
     King of Ea, messenger of the yellow scorpion, a leader who calls a  
         favorable wind;

He took possession of the temple, the word he uttered(?)  
 Fruitfulness he established, command he gave.  
 For his bright temple of lapis lazuli a place he made;  
 110 Its foundations were the ebbing deep.  
 The Tigris (and) Euphrates he created;  
 Its dam was without rival;  
 Its cage . . . . .  
 . . . . .  
 115 . . . ox of heaven . . . .  
 His shining . . . . .  
 . . . . .

Nos. 24 AND 25. HYMN TO LIBIT-ISHTAR.

Both of these texts, written in the First Dynasty script, are copies of the same hymn or liturgy to Libit-Ishtar, the fifth king of the Isin Dynasty (2256-2246 B. C.), in fact both are dated on the same day. That the Sumerians deified their kings and rulers is clear from the published texts, where their names are written with the determinative for god.<sup>94</sup> During the time of the Ur Dynasty, the worship of deified kings seems to have been developed beyond all precedent, and become practically universal. The same practice obtained in the time of other dynasties as the liturgies to certain of their kings testify. Thus there have been published three long hymns to Ishme-Dagan,<sup>95</sup> one to Idin-Dagan,<sup>96</sup> and one to Libit-Ishtar,<sup>97</sup> kings of the Isin Dynasty. From the colophon on Nos. 24 and 25 it seems that this new text was perhaps part of a longer liturgy. However, the text is quite interesting, as each line concludes with "am I," and apparently is an attempt to magnify the titles, deeds, good qualities, etc., of Libit-Ishtar.

TRANSLITERATION.

Lugal-sal dug-ga(?) . . . . .  
<sup>d</sup>Li-bi-it-Ištar . . . . .

<sup>94</sup> See Pinches, *PSBA*, 1915 pp. 87-95; 126-134; and Langdon *ibid.*, 1918, p. 30 ff. for a discussion of liturgies of the cults of various cities of southern Babylonia.

<sup>95</sup> *SLT* Nos. 9 and 14; *VS* II No. 200. For a translation of the latter see *PSBA*, 1918, p. 52 ff.

<sup>96</sup> No. 2 of *Miscellaneous Sumerian Texts* in *HAV*; translated in *LSGr*, p. 196 f.

<sup>97</sup> *VS* II No. 199, translated in *PSBA*, 1918, p. 69 ff.

- giš-gul-sar giš-tug(?) . . . . .  
 nitaḥ á-kal tug . . . . .  
 5 nam-šul-la-maḥ . . . . .  
 az-zag til gab-ri nu-[tug(?)] . . .  
 ušumgal inim-bi-[bi(?)] ní-gal<sup>98</sup> eren-na . . .  
 anim-dugud(?) ḥu kúr šàg-ga igi-gál<sup>99</sup> . . .  
 am-su-ma sag-nu-gá-gá me-[en]  
 10 né<sup>100</sup>-igi-sì um(?) . . . . .  
 inim(?)<sup>101</sup> za-gín è-a . . . . .  
 igi-šag inim-šag šàg-dú-(?) me-en  
 sâ+alan né-né-a ḥeli dù-dù me-en  
 inim(?)-dù-dù-ma ḥe-dù me-en  
 15 á-íl-la šú-si šag-ga me-en  
 šul-šag-ga ũ-di dúg-ga me-en  
 𐎶Li-bi-it-Ištar lugal kalam-ma me-en  
 sag-gê(g)-ga síb-zi-bi me-en  
 sag-kal kúr-kúr-ra kalam-ma íllá me-en  
 20 dingir nam-galu uru nir-gál šár-ra me-en  
 dumu-nitaḥ kalag-ga nam-lugal-la me-en  
 an-ta<sup>102</sup> sag-ílla ki-gub síg-ga me-en  
 išib An-na šú-laḥ-laḥ-ga me-en  
 an-ni bàr-zi-maḥ sag-gá mu-ni-in-ge-en  
 25 𐎶Enlil-li<sup>103</sup> dumu-ki-àg An-na me-en  
 ki-ùr-ra giš-pa<sup>104</sup> ba-dú in-sum  
 níg ḥar šag-šag 𐎶Nin-líl-lá me-en  
 è nitaḥ-a nam-šár mu-untar  
 𐎶Nin-tú(r)-ri [ ? ]<sup>105</sup> gibíl  
 30 sal ulla zid-dè-eš sū<sup>106</sup> me-en  
 igi-zi bar-ra 𐎶Nanna(r) me-en

<sup>98</sup> ní-gal = *namrirru* *DISGL*, p. 199.

<sup>99</sup> igi-gál = *našû ša i-ni* *DISGL*, p. 19.

<sup>100</sup> né = *emuqu* *OBW* 400.

<sup>101</sup> Or sù, cf. l. 14; but in No. 25 ll. 11 and 14 it is clearly inim.

<sup>102</sup> Note No. 25 has an-e.

<sup>103</sup> Written 𐎶Enlile in No. 25.

<sup>104</sup> giš-pa = *aru* *M* 3911.

<sup>105</sup> These signs are not clear to the writer.

<sup>106</sup> To be read sū = *sapadu* *M* 2263.

im gíd-da dingir-šú i-di-šú  
 itu Še-kin-kud ud 11<sup>kam</sup>  
 šunigi(n) 31 mu-bi

## TRANSLATION.

- Queen of command (?) . . . . .  
 Libit-Ishtar . . . . .  
 Progeny of the king (?) . . . . .  
 A hero possessing strength . . . . .  
 5 Of exalted lordship . . . . .  
 A mighty helper, a lord without a rival . .  
 A sovereign, who commands the fear of his subjects . .  
 (As) the zu-bird, (which) beholds in the midst of the mountain, am I  
 A strong warrior, one not ceasing, am I  
 10 The strong one with a dark (*i. e.*, piercing?) eye . . . am I  
 Pure command goes forth . . . . . (am I)  
 Of a friendly eye, a favorable word, a . . . heart, am I  
 Of a strong form with abundant vigor, am I  
 The one who commands and adorns, am I  
 15 The one who lifts up the arms, fills the hand, (and) is gracious, am I  
 A gracious lord, of pleasing favor, am I  
 Libit-Ishtar, king of lands, am I  
 The faithful shepherd of the black-headed ones, am I  
 A prince of countries and lands, exalted, am I  
 20 The god of the people of the city, the lord of all the land, am I  
 The mighty son of the kingdom, am I  
 The one (with) uplifted head, a pious position, am I  
 A priest of Anna with pure hands, am I  
 Whose god placed him a faithful great prince among men.  
 25 Enlil, the beloved son of Anna, am I  
 (Who) gave the offspring begotten in the netherworld.  
 The one thus begotten, the favored one of Ninlil, am I  
 ( ? ) who determines all things.  
 To Nintur ( ? ) place of fire (?)  
 30 The one whom this woman truly mourns, am I.  
 The faithful eye by the side of Nannar, am I.

The long tablet: His god, his (?)  
 The month Addaru, and the 11<sup>th</sup> day.  
 A total of 31 lines.

# No. 26. HYMN TO TAMMUZ.<sup>107</sup>

This hymn, written in 'eme-sal,' belongs to the songs of the Ishtar-Tammuz cult. It describes the wailing of Ishtar, the "bride," for Tammuz "her beloved." The obverse consists of five sections, each introduced by šàb-mu gi-ír-ra na-mu-ma-al; while on the reverse there are four sections, each introduced by ama-gan-e edin-na-ta i-ni-in-gul. A duplicate of this hymn, with some variations, has been published by Radau *SHPD*, No. 1, Col. II. This is from a large tablet containing a number of hymns of this cult, and preserves only the first 21 lines. The Nies hymn is on a small tablet, by itself and complete—a few lines at the end of the reverse being badly injured—and thus restores the whole song.

## TRANSLITERATION.

gi-ír-ra šàb-mu gi-ír-ra  
           edina-na na-mu-ma-al  
 nu-gig-an-na ga-šá-an ê-an-na mèn<sup>108</sup>  
 kúr-gul-gul ga-šá-an ê-an-na mèn<sup>109</sup>  
 5 šàb-mu gi-ír-ra edin-na na-mu-ma-al  
 ki-kal-a-ka na-mu-ma-al ki <sup>d</sup>Dumu-zi(d)-da-ka<sup>110</sup>  
 a-ra-li dul-šùb-ka šàb-mu ír[ra]<sup>111</sup>  
 [ki(?)]-kal-a-ka<sup>112</sup>  
 [ki(?)]<sup>113</sup>-<sup>d</sup>Dumu-zi(d)-da-ka

<sup>107</sup> The writer wishes to acknowledge with thanks his indebtedness to Dr. Albright of Johns Hopkins University for valuable and helpful suggestions on the translation of this text.

<sup>108</sup> This line is omitted in the text in *SHPD*.

<sup>109</sup> Between ll. 4 and 5 of our text that in *SHPD* adds two lines: ama ù-mu-un-na ga-šá-an sun-na mèn and Ê-kal-an-na mut-in-an-na mèn.

<sup>110</sup> This line is divided in *SHPD* with na-mu-ma-al repeated after ki-<sup>d</sup>Dumu-zi(d)-da-ka.

<sup>111</sup> This line is again divided in *SHPD*, and edin-na na-mu-ma-al added after gi-ír-ra.

<sup>112</sup> *SHPD* adds šú-d ú-a-šù.

<sup>113</sup> *SHPD* reads ki-á-lá a.

- 10 . . . . -e síl ba-zé-ib-ba šàb-mu ír-ra<sup>114</sup>  
 ki-gan-ne<sup>115</sup> máš marza zé-ib-ba  
 ki-ba<sup>116</sup> dimir-bi mulu nu-me-en<sup>117</sup>  
 ê-e ama-mu-sa-mu<sup>118</sup> me-ba-ni-đug-ga-šù  
 šàb-mu ír-ra edin-na na-mu-ma-al  
 15 šú-ba<sup>119</sup> šub-ba-bi na-mu-gí  
 meri šub-ba-ni na-mu-gí  
 edin-e ba-te edin-e ba-te  
 ama-gan edin-na-ta ini-in-gul<sup>120</sup>  
 . . -e-a edin-ni ba-ti  
 20 . . . zu-da edin-ni ba-ti  
 . . edin(?) -na . . na . . . mu-út- . . -na-šú  
 ama-gan-e edin-na-ta ni-in-gul-la  
 am-ú(g)-ga-na igi mu-un-[šib-bar]  
 igi-na igi-mu ama bar-bar-ri  
 25 ama-gan-e edin-na-ta ni-in-gul  
 mu-ut-ta-alka un(?) . . . .  
 . . . igi . . . ni eš al ba-te  
 . . da meri mu-un-na- . . . .  
 ama-gan-e edin-na-ta . . . .  
 30 za(?) . . -ni mu-un-na-ab-bi  
 . . . mu-un-na- . . . .

## TRANSLATION.

A reed of lamentation is my heart, a reed of lamentation in the  
 desert it shall be.

The holy one of heaven, the mistress of E-anna, am I;

Who destroys the mountains, the mistress of E-anna, am I.

<sup>114</sup> edin-na added in *SHPD*.

<sup>115</sup> Radau reads ki-e-ne (*SHPD* p. 61) but the copy shows that the sign read e is somewhat injured; it is more probably also to be read gan.

<sup>116</sup> So, from copy, perhaps also in *SHPD*, though Radau reads ki-tuš (*ibid.*, p. 62).

<sup>117</sup> This clearly shows that du in the text in *SHPD* is to be read mèn.

<sup>118</sup> *SHPD* reads ki-mušen-mu instead of sa-mu-me.

<sup>119</sup> *SHPD* reads šú-gi-šub-ba-ni; also na-mu-un-gi instead of na-mu-gi at the end of this line.

<sup>120</sup> This and the following lines are lost on the text in *SHPD*.

- 5 My heart, a reed of lamentation in the desert it shall be.  
 In the waste place I will be, the place of Tammuz.  
 In *aralu*, the shining hill, in my heart is lamentation.  
 In the waste place,  
 The place of Tammuz;
- 10 . . . . the lamb, good is the lamentation in my heart;  
 In the place of begetting(?) made good by the command of the kid;  
 In that place is its god, not a man.  
 In the house is the mother appointed by me to announce the decrees.  
 My heart, a lamentation in the desert shall be.
- 15 From his hand its fetter shall be removed;  
 From his foot its fetter shall be removed.  
 In the desert approach; in the desert approach.  
 The mother of begetting, in the desert has been destroyed.  
 . . . . . in the desert lives;
- 20 . . . . . in the desert lives.  
 . . . the desert . . . . bridegroom.  
 The mother of begetting, in the desert has been destroyed.  
 On her dead bull lifts her eye;  
 Before her, before me the mother leads(?).
- 25 The mother of begetting in the desert has been destroyed.  
 Thy bridegroom(?) . . . . .  
 . . . . . approaches.  
 . . . . feet . . . . .  
 The mother of begetting, in the desert . . . . .
- 30 his . . . . . speaks.  
 . . . . .

#### NOS. 27 AND 28. TWO BUILDING INSCRIPTIONS OF EŠARHADDON.

No. 27 is a duplicate of No. 2147 in the Yale Collection, and published by Clay in *MI*, No. 41. For the translation see *ibid.*, p. 58. It is to be noted that the Yale cylinder is written in the Assyrian script, while this one is written in Neo-babylonian.

No. 28 is a duplicate, with some variations, of the one in the British Museum (81-6-7, 209) and published by Meissner-Rost in *BA* III, pp. 260 ff. For the translation see *ibid.* It might be added that another duplicate is in the Harvard Semitic Museum.



The variants to be especially noted in No. 28 are:

- a. Line 20 has *ir-šú-ú sa-li-mu*, while *BA III*, p. 351, l. 18, reads *sa-li-mu ir-šú-ú*.
- b. Line 30, Meissner-Rost (*BA III*, p. 262, l. 29), reads *šú-qu-ru-tim šarru-ú-tu*. From the autographed text (*ibid.*, p. 353) the sign *tim* seems to be greatly injured and this reading very doubtful. Professor Clay has reexamined the Nies cylinder and concludes the sign is not *tim* but  $\text{𐎶}$  or  $\text{𐎶𐎵}$  which perhaps is meant for *zêr*. The reading in our text then seems to be *šú-qu-ru zêr(?) šarru-ú-tu*, "the precious seed of the kingdom."
- c. In l. 32 we have *i-nu-šu*, while the text in *BA III*, p. 353, l. 30, reads *i-nu-ma*. The meaning, however, remains the same.

#### No. 29. BUILDING INSCRIPTION OF NABONIDUS.

Only parts of Col. II and III of this burnt clay cylinder are preserved. It is a duplicate of No. 85-4-30, 2 in the British Museum which was published by Bezold in *PSBA* 1889 (Jan.), Pl. III-V; see also Langdon *NKI*, p. 234 ff. One or two variants, however, should be noted:

- a. There is a slight difference in the column division; Col. III of this text begins with l. 5 of Col. III of the British Museum text.
- b. The restoration in Col. III:1 [*šú(?)*]-*a-tim* (*NKI*, p. 240) is not correct as shown by Col. II:17 which has *ri-eš-ta-a-tim*.
- c. The restoration *šarru la-bi-ri* in Col. III:2 (*NKI*, p. 240) is correct as proved by Col. II:18.
- d. From Col. II:2 the restoration after *šú-bat* seems to be *sa ri-eš(?) -ta-tim*; but this is not clear.

#### No. 30. SEAL OF ITUR-ILU.

This tablet of unbaked clay is undated, but that it belongs to the time of the Ur dynasty is shown both by the forms of the signs and by a seal on an unpublished tablet, from Jokha, in the Nies Collection. The inscription on the obverse of the tablet reads:

aš gešxlimmu+nimin gargur	1 gur 280 qa of bread
gìn-uš-me	the money changers;
ki gìn-uš-me	place of the money changers;
ud uilimmu kam	19 <sup>th</sup> day.

The reverse is taken up entirely by the seal impression. The scene depicted is that of a seated goddess receiving a worshipper conducted by a goddess. The worshipper, however, is omitted through space limitation. Between the deities is the inscription of the seal, which reads:

I-tur-ilu	I-zur-ilu	Iturilu	Izurilu
pate-si	dub-sar	patesi of	the scribe,
Ká-dingir <sup>ki</sup>	dumu-ni	Babylon;	his son.

The inscription of the seal on the unpublished tablet above referred to reads:

<sup>d</sup> Dun-gi	Ab-ba dub-sar	Dungi,	Abba, the scribe,
nita esig-ga	dumu I-tur-ilu	the mighty hero,	son of Itur-ilu
lugal . . .	pate-si	king of . . . . .	patesi of Babylon
. . . . .	Ká-di[ngir <sup>ki</sup> ]	. . . . .	. . . . .

The date of this tablet is the 53<sup>rd</sup> year of Dungi (mu en <sup>d</sup>Nannar máš-e-nipád). If this Itur-ilu represents the same individual as the one in the seal of No. 30 it proves that a Semitic viceroy ruled at Babylon during the reign of Dungi.

#### NO. 31. INSCRIPTION REFERRING TO THE RENEWAL OF A FESTIVAL.

This inscription, written on an exceptionally small baked clay cylinder, is dated in the 5th year of Nabonassar (747-734 B. C.) the last great king of Babylon before the Assyrian domination. A number of documents dated in his reign are published in *BRM* I, Nos. 4-21. The inscription is new, and of importance and interest for the epithets it gives of the deity to which it is addressed, namely Ušur-amatsu, a by-name for the goddess Nanâ of Erech; but more especially for the reference to the genealogy of this deity—‘the first born of Adad.’ It petitions favor and long life for the two individuals who pledged their help to renew an ancient festival, perhaps of this deity, long forgotten.

While this manuscript was in preparation a duplicate cylinder was procured for the Yale Collection, which fortunately restores an ~~important~~ part lost in the Nies cylinder. The parts of the transliteration in brackets are from the Yale cylinder, and are published at this time through the courtesy of Professor Clay.

#### TRANSLITERATION.

*A-na* <sup>d</sup>*Ušur-a-mat-su* [bêlit šir-ti ša i-na ad-di-ni ma-]a-ti  
pa-ri-sa-at purussu [šame(-e) à ir-ši-ti bu-uk-ri] <sup>d</sup>*Adad*

- na-ar-mat* <sup>d</sup>Marduk ša [la mimma(?) ni-nu-ú ki-bi]-is-su  
*a-ki-ti* ša ul-tu ū-mu [ru-qu-tu la-ba-riš] il-lik-ma  
 5 *šú-uš-šú im-ma-šú-ma s[a-ra-hi-iš uš]-bu*  
*i-ga-ru-šu i-qu-pu-ma gub-bu-'* [uš(?) -ša-šú]-un  
*u-šu-ra-tu-šu im-ma-ša-a-ma iš-nu-ú [ar]-ši-'*  
*šarru* <sup>amēl</sup>qī-pu <sup>amēl</sup>ru-bu-ú ù <sup>amēl</sup> . . . . .  
*a-na e-piš šip-ru šú-a-ti ù ud-diš a-ki-ti u-su-šu(-nu iš-kun-nu-ma)*  
 10 *ár-ka-na* <sup>md</sup>Bêl-ib-ni ù <sup>md</sup>Nabû-zêr-ušabši(-ši) <sup>mârê</sup> <sup>mes</sup>ša <sup>m</sup>Bul-(luṭ-a(?)) . . . . .  
*a-na e-piš šip-ru šú-a-ti ù ud-diš a-ki-ti u-su-šu-nu iš-kun-nu-ma*  
*al-la ù dup-šik-ki ina gi-mir lib-bi-šu-nu in-na-šú-ma*  
*maš-tak la-li-e el-lu-tu a-na* <sup>d</sup>Iš-tar u-še-pi-iš  
*ina šat-ti* <sup>d</sup>Ušur-a-mat-su bēlit šir-ti a-na a-ki-ti bīt-ša-nunu<sup>ph</sup> e-ri-bi-ša  
 15 ù *ina šú-bat ilu-ti-ša rabu-ti ša-gi-iš i-na a-ša-bi-ša*  
*eli* <sup>md</sup>Bêl-ib-ni ù <sup>md</sup>Nabû-zêr-ušabši(-ši) bu-ni-ša nam-ru-tu ki-niš lit-ru-bu-  
*šu-ma*  
*li-ir-ri-ki ū-mi-šu-nu a-na arki ū-mi-šu-nu balât nap-ša-ti-šu-nu*  
*ša-la-ma zêr-šu-nu la ba-še-e u ina pir'u-šu-nu a-ki-ti eš-šeš u-še-piš*  
*sattu* <sup>5<sup>kan</sup></sup> <sup>md</sup>Nabû-nâšir(-ir) šâr Bâbili<sup>ki</sup>  
 20 *ina nazazi ša* <sup>md</sup>Nabû-mukîn-zêr <sup>mâr</sup> <sup>md</sup>Nabû-abkal-ilâni<sup>mes</sup> [šakkanakku  
<sup>mât</sup>UG+UT<sup>ki</sup>]  
*GIŠ* <sup>md</sup>Nabû-na-'id  
*mâr* <sup>m</sup>Šâdu-na-a  
<sup>amēl</sup>kalû  
<sup>d</sup>Innina Uruk<sup>ki</sup>  
 25 *ú-ša-bal-kit.*

## TRANSLATION.

- To Ušur-amatsu (the lofty lady, who by the law(?) of the land)  
 determines the decrees (of heaven and earth; the first born) of Adad;  
 the beloved of Marduk; whose (word nothing(?) changes).  
 The festival which from (an ancient day had become old);  
 5 whose name had been forgotten; (whose *sarahu* had settled(?));  
 whose wall had disintegrated; and the cisterns (whose foundations)  
 (and) whose lines had been forgotten, the (wise(?)) repaired.  
 The king, qīpu, prince and . . . . .  
 for the doing of this work and the renewing of the festival, pledged their  
 help.

- 10 Afterwards Bêl-ibni and Nabû-zêr-ushabshi, sons of Bulluṭa . . . . .  
for the doing of this work and the renewing of the festival, pledged their  
help.

The chain and badge of servitude they bore with their whole heart; and  
a bright splendid abode for Ishtar I built.

- When Uṣur-amatsu, the lofty lady, enters for the festival of the fish-house,  
15 in the dwelling of her great deity, loftily in her presence,  
may her joyful face truly enter upon Bêl-ibni and Nabû-zêr-ushabshi; and  
may they have length of days, long life,  
their family to be (lit. which is not) prosperous; and together with their  
progeny the festival I again renewed.

The 5<sup>th</sup> year of Nabû-nâṣir, king of Babylon.

- 20 In the presence of Nabû-mukîn-zêr, son of Nabû-abkal-ilâni, (the *šakkanakku*  
of *UG+UT<sup>ki</sup>*)

The *GIS*, Nabû-nâ'id,

son of Šâdunâ

the priest of

Innina of Erech,

- 25 destroyed.

### No. 33. DEDICATORY INSCRIPTION.

The inscription on this fragment, about half of a burnt clay cylinder, seems  
to record a grant of land to the goddess Ishtar. It gives the extent and bound-  
aries of this piece of land and the sacrifices established because of it.

### TRANSLITERATION.

*A-na* . . . . .

*mu-šal-lim sat-tuk-ku* . . . . .

<sup>d</sup>*A-num* *abu ilâni<sup>mes</sup>* *abê ina ku-um-mi mi* . . . . .

*ana* <sup>d</sup>*Iš-tar* *bêltu šur-bu-tu a-li-kat i-di-iá mu-šal-lim<sup>at</sup> šab ir ni-* . .

- 5 *ri-'a-ti nišê<sup>mes</sup> -iá sa-ki-pat la ma-gi-ri-'ia*

*ul-tu* <sup>at</sup>*A-at-ti* *ša kišad* <sup>nâr</sup>*Sipparu<sup>ki</sup>*

*a-di-i* <sup>at</sup>*Man-gi-is-si* *tiḫu ugaru Dur-ilu-ki na-ram* <sup>d</sup>*Ellil*

*ultu* <sup>at</sup>*Bêlit-ê-AN* . . . . *a(?) -di(?) mi-ši-ru Gi-ir-ri<sup>ki</sup>*

60 *ša-a-ru zêru* 100 *sar aš* 60 *ammatu šú-uh-tú* [*ana*] <sup>d</sup>*Innina* *bêlti-iá ad-din*

- 10 3 *gur kurmat<sup>zun</sup>* 3 *kurunnu* 122 *mi-ir-si* 31 *qa suluppu NI-TUK-KI*

12(?) *qa šamnu ḫar-ṣu ū-mu* 3 *immeru<sup>mes</sup>* *sat-tuk-ka-šu ú-kin-nu du-ru ū-mu*

[e]-liš u šap-liš ú-kin-nu kudurru ú-šal-lim ki-si-ru ina âli<sup>14</sup> . . .  
 . . . -na-ba-lu šú-bat . . . ana <sup>d</sup>Innina bêl<sup>ti</sup>-ia ad[-din]  
 . . . . . ka ru ki . . . . .  
 . . . . .  
 15 ú-šad-ba(bu?) . . . . .

## TRANSLATION.

To . . . . .  
 who guards the sacrifice . . . . .  
 Anum the father of the gods; the fathers in the sanctuary . . . . .  
 To Ishtar, the majestic lady, who comes to my help, who preserves . . . ;  
 5 who rules my people, who overthrows my disobedient ones.  
 From the city Âtti, which is on the bank of the Sippar canal,  
 unto the city Mangisi bordering on the meadows of *Dur-ilu-ki*, the beloved  
 of Ellil;  
 from the city <sup>d</sup>Bêlit-Ê-AN . . . . . unto(?) the boundary of Girri<sup>ki</sup>;  
 60 sar of a seed-field; 100 sar of ash; 60 cubits of šûhtu (to) Ishtar, my  
 mistress, I gave.  
 10 3 gur of food, 3 (jugs) of wine, 122 mi-ir-si, 31 qa of NI-TUK-KI dates,  
 12(?) qa of oil, daily portion(?), (and) 3 sheep, as its sacrifice they estab-  
 lished forever.  
 Above and below they determined the boundary. I preserved the frontier  
 in the cities . . .  
 . . . . . dwelling . . . . . to Ishtar my mistress I gave.  
 . . . . .

## No. 36. TABLE OF BABYLONIAN WEIGHTS.

A ~~hexagonal~~ cylinder, pierced by a hole, 1 cm. in diameter, from top to bottom, indicating that it was probably mounted on a spindle so as to be easily revolved and convenient for use as a reference standard. The first lines are lost, but the table apparently begins with the fraction of a še and continues through the shekel, mine and talent giving the corresponding values for each one or fraction thereof. The script is that of the time of the first dynasty. Similar tables, more or less fragmentary, have been previously published: see Scheil, *Une Saison de fouilles à Sippar*, pp. 49 ff., and 52 ff.; also Hilprecht, *BE* XX, Nos. 31-34.

## No. 37. FRAGMENT OF A SYLLABARY.

This fragment, written in the Neo-babylonian script, belongs to the so-called second class of syllabaries, *i. e.*, those which contain three columns, the first giving the Sumerian value, the second the sign or group of signs that is to be explained, the third the Semitic meaning. This classification is evident from lines 12 and 13, where occur the meanings *šar-ku* and *a-da-ma-tum*. Only Col. III, giving the meaning, and part of the group of signs that is to be explained (Col. II) are preserved in either line. In *S<sup>b</sup>:224* we have *bat-tu* = *šar-ku*, and in *S<sup>b</sup>:225* *ūg-mi* = *a-da-ma-tu*, which unquestionably is also what we have here in ll. 12-13 and makes the above identification certain.

In a number of cases this fragment gives more than one meaning for the same group of signs, *e. g.*, ll. 3, 4, 6-10, 20. A few of these are synonymous: l. 6 *šub-tum* and *mu-ša-bu*; l. 7 *nap-ta-nu* and *ma-ka-lu-ú*; l. 20 *a-tab-bu* and *i-ku*. This is analogous to *CT XII, 92691*.

## TRANSLITERATION.

		šat(?) ti lu(?) -nu . . . .	
		ir-tum i-tir . . . . .	
		ni-is-sat ta-zi-im-tum ta-zi(?) . . .	
	5	ad-du-pu	
		ú-suk-ku šub-tum mu-ša-bu	
		nap-ta-nu ma-ka-lu-ú	
		pa-aš-šú-ru ši-ik-ka-tum	
		šú-kut-tum ar-da-tum	
	10	ba(?) -ki-tum e-ru-u ša si-in-nu	ú-sa-an-du
		gal-lu-ú	ri-ri
	[te]-lal	šar-ku	pa-šap
	[bat]-tu	a-da-ma-tum	sa-a- . . . . .
	[ūg]-mi	ba(?) -ki-lu	. . . . .
	. . . še(?) -sar	il-la-ri	na-a . . . . .
15	. . . " -sar	ki-si-im-mu	tir- . . . . .
	. . . " -sar	id-ra-nu	ša <sup>d</sup> Gu-[la]
	. . . " -sar	hi-im-ne-e-tum	ša <sup>d</sup> Gu-[la]
	. . . " -sar	mu-zi-qa-tum	du- . . . . .
	. . . " -sar	a-tab-bu i-ku	dur- . . . . .
20	. . . " -sar	. . . -'ú il-la-ri	du- . . . . .
	. . . . .	. . . . . -nu	. . . . .
	. . . . .	. . . . .	. . . . .
	. . . . .	. . . . .	. . . . .

## No. 38. PENTAGONAL PRISM OF PERSONAL NAMES.

The names on this prism all begin with the element *ur*, so common in the names of the Ur Dynasty. This element is combined chiefly with the names of gods, temples and perhaps their substitutes. No special order is apparent, as those names compounded with the names of gods are scattered through the whole list. The names are those common to the Ur Dynasty, but the script is that of the First Dynasty, indicating that we may have here a register of names of the Ur Period kept on file for reference purposes in the later dynasty.

## Nos. 39-67. EXERCISE TABLETS.

This group, commonly called exercise tablets, is of interest for the study of the personal names which they offer. Those published here are round, with the obverse perfectly flat, while the reverse is convex; all are unbaked. Most of them are beautifully written and may have been standard or model copies used in the temple schools.<sup>121</sup> The names are all Sumerian and the texts may, for paleographic reasons, be assigned to the time of the Ur Dynasty. They are written in three and four lines; those having four lines, Nos. 51, 55, 59 and 62, have the first and third, and second and fourth lines the same, showing the work of both teacher and pupil. In those with three lines a different name is given in each line. Where the reverse is inscribed it contains a repetition of the obverse, with the exception of No. 41 which gives an entirely different group.

By a study and comparison of Nos. 41 Rev., and 39; 46, 47 and 48, it would seem that these belong to a syllabary, as they show a continuation of the same elements, *e. g.*, A-a on No. 41 Rev. is continued on No. 39 A-a, A-a-a, A-a-mu; so *íli* on 46:3 is continued on No. 47 with other elements added, and on No. 48 with *ŠÚ* or *Gimil* prefixed. Nos. 43, 44, 45, 46, begin with the same element, *níg*; while Nos. 40 and 41 begin with *gím*.

## PLATE LXVIII. COPPER LEGS AND HORNS OF A BABYLONIAN DIVAN.

These objects were found at Warka. They were used for thrones, divans, and chairs in Babylonia.<sup>122</sup> Divans with similar legs, but of ivory, have occurred

<sup>121</sup> For discussion, bibliography, etc. of this group of texts see *PNTS*.

<sup>122</sup> Ward, *Seal Cylinders of Western Asia* No. 30 and top of p. 22.

in Egyptian first dynasty tombs.<sup>123</sup> They may be seen in old Persian pictures and other oriental manuscripts. *LgrTemps* No. 303 mentions a *giš-ná dubbin-gud a-am zabar gar-ra*, 'a divan (or bed) standing on ox legs made of bronze.' No doubt this describes a couch of the same kind as those found in Egypt, and corresponds to one variety of the *giš-gu-za* so frequently mentioned in the inventories of the Ur dynasty.

A filing on one of these *dubbin* shows that it consists of copper and not bronze. The horns, if we may judge from Egyptian examples, were placed on the two front corners of the couch for ornamental or ceremonial reasons. It will be noticed that these six objects are not perfectly matched, a result to be ascribed either to crude early work or to their belonging to different sets, other members of which have not been found.

Professor Clay thinks it possible that they formed the legs and horns of animal figures whose heads and bodies consisted of wood overlaid with copper. In that case, the horns belonged to a ram, and at least two of the legs to an ox, the wooden heads and bodies of which naturally would have disappeared through age.

#### PLATE LXIX. THE MOTHER GODDESS.<sup>124</sup>

*a.* This archaic bone figurine belongs to a period perhaps prior to the first dynasty. It is the naked goddess who appears in different eras as the spouse of Enlil, Marduk, etc.

*b.* This figurine was made from a mold that is in the collection; it was found at Erech. It belonged to the late period, as is shown by the Greek Aphrodite type. Both this object and the preceding are to be compared with the gold ear-ring *d*. The cross hatchings of the head piece on the bone correspond to the cap in *SCWA*, Fig. 428; and both this and the roll of hair on each side of the head are seen in the ear-ring *d*.

#### PLATE LXX. ASSYRIAN VASE WITH RELIEF.

The provenance of this vase is said to be Shergât, where the Germans were excavating until the middle of 1913. The relief represents a bearded god seated on his throne wearing a two-horned crown, and robed in a fluted vestment which encircles him from shoulders to feet. His left forearm rests on the raised side of the throne and the hand grasps some object. The right arm is bent upward at the elbow and extended forward, while the hand is

<sup>123</sup> Metropolitan Museum No. 06. 1162. 1-2.

<sup>124</sup> See *JstrRel* Vol. 1, pp. 115-117; and *SCWA*, pp. 161-162.



opened wide and turned inward. On the palm of the god's open hand rest the fore and middle fingers of the royal candidate's right hand. He is in a standing posture, wears the feathered crown, affected by the Assyrian kings in the eighth and ninth centuries B. C., a wide necklace, and a flowing robe caught up and held in the middle by his left hand.

While the relief on this vase is somewhat rude the faces and figures of the god and king are strongly drawn. A comparison may be made between the king as he appears on the vase and the photo of Tiglathpileser I (see Meissner's *Grundzüge der Mittel und Neubabylonischen und der Assyrischen Plastik*, p. 97).

The scene depicted is probably the ceremony enacted when the Assyrian king received his authority, as ruler over Babylonia, from the god Marduk. This function is referred to by the historiographers of Esarhaddon.<sup>125</sup> It was performed at Babylon. There is a record that Tukulti-Ninib about 1290 B. C. took the hands of Marduk,<sup>126</sup> and in 729 B. C., Tiglathpileser performed the great ceremony of taking the hands of Bêl or Marduk.<sup>127</sup>

#### PLATES LXXI-LXXII. AMULETS, EXVOTIVES, ETC.

Seventeen of the objects on these plates are amulets, with or without inscriptions. The purpose of an amulet is to ward off or drive away misfortune and particularly bad spirits whom primitive man looked upon as the sources of human woes such as disease, storm, etc. They were worn on necks, wrists and ankles and hung over doors and about the house, just as some use horseshoes in these days. The purpose of Pl. LXXI *a, b* and *e* is plain, they are incantations. The lion (Pl. LXXI *i*) represents the god of pestilence, Nergal. Pl. LXXII *b*, a bird with a bull's head, may be intended for *ZU* a storm god, or the south wind, greatly dreaded in Babylonia. Pl. LXXII *d-l* are leopards, and may have had reference to the leopard with which Gilgamesh fought, possibly they were intended to protect against wild beasts. Pl. LXXII *c, n* and *o* may have been fertility charms; and Pl. LXXI *c, h* and Pl. LXXII *m* were votive offerings. All these objects as well as the heads on Pl. LXXI afford interesting studies in Babylonian art.

Plate LXXI *h*. Marble Ram's Head. This may have been part of a votive. Its workmanship is noteworthy. Its flattened, lengthened form looks as if it

<sup>125</sup> *RgrsHistory*, Vol 2, p. 141.

<sup>126</sup> *Ibid.*, p. 298, n. 1.

<sup>127</sup> *Ibid.*, p. 298.

represented a diminutive battering ram, and that it was used symbolically as the head of a sceptre.

Plate LXXII *a*. Objects in Polished Shell. These two curious objects in shell which were found at Warka may have been used by scribes to hold small quadrangular pieces of reed, and used as a stylus, corresponding to our pens. They may, however, have been ornaments, amulets, or even sorcerers' pipes for magical ceremonies as they are bored through from end to end.

Plate LXXII *c*. Pregnant Ewe. This apparently is an amulet. The animal, whose body is distended, is in a recumbent position. The reverse shows three oblong cavities of different sizes, each larger than the other. They probably represent unborn lambs. It has been suggested that this is a seal; but such a seal would be meaningless. It was probably used to suspend from the neck of an animal or woman to bring about conception.

Plate LXXII *d-l*. Small Animal Figures in Shell. These animal figures fashioned out of the cores of conch shells, represent some spotted variety of the feline species such as a leopard in a crouching attitude. The spots may have been filled with mother of pearl or some colored pigment. The heads are alert and each animal has a short tail, one seemingly a fish-tail (*f*). As each has a pair of holes for a suspension cord, they were either ornaments to be attached to cloth, or they are amulets; but what they represent in other respects it is difficult to say. They may have played some rôle in the sorcerer's magic art.

Plate LXXII *m*. Ram in Black Serpentine. This is a well executed piece of sculpture, and may have been a votive offering which had been dedicated to some deity of fertility.

Plate LXXII *n*. Ram of Marble, pierced for suspension. This is probably an amulet. It may, however, have been a weight. It is too large to have served as an ornament.

Plate LXXII *o*. Frog Amulet. It is not impossible that this object, like the marble ram (*n*), was used as a weight; although the holes for the cord show it was to be suspended perhaps as a charm against sickness. This and similar objects could hardly have been toys.

#### PLATE LXXIII. BABYLONIAN WEIGHTS.

Descriptions of the weights on this plate will be found under catalogue Nos. 18, 19, 20, 21 and on page xiv.

## PLATES LXXIV-LXXVI. SEAL CYLINDERS.

The fifteen, or if we reckon the last as such, sixteen seals, on Plates LXXIV-LXXVI belong to different periods; but it seems that none is later than about 1500 B. C. The two lapis lazuli cylinders (Pl. LXXIV *c*, Pl. LXXV *b*) belong to a very early period; so also, in all probability, do Pl. LXXIV *g*, Pl. LXXV *a* and *c*, and Pl. LXXVI *a*, *b*, *d* and *e*. Pl. LXXIV *c* is uncertain and may be Cypriote. The remainder belong to the period between 1500 and 2500 B. C., except Pl. LXXV *d*, the date of which is about 2800 B. C. As for the large marble cylinder (Pl. LXXVI *e*) we should remember that some of the examples of this class are pierced, while others are only partially so. It is possible that the lug of Pl. LXXVI *e* and of the Berlin specimen may have been made because this offered less difficulty than to bore it. Most of the designs on these three plates contain something new for the student of Babylonian seals.

Plate LXXIV *a*. The style of turban worn by the god in this hematite cylinder is most frequently met with on seals of the latter half of the third millennium, to which this specimen probably belongs. Shamash seated on a cushioned throne, with triple drapings, holds a vase before him between his upturned fingers. Above this is seen the emblem of the sun god, the encircled cross resting in a crescent. Before him stands the Sumerian owner of the seal, after whom follows a goddess, probably Aa, in the petitioning attitude. The inscription reads: <sup>d</sup>*Shamash* <sup>d</sup>*Aa*.

Plate LXXIV *b*. Kassite cylinder of smoky quartz. The god Ramman standing holding his weapon, the forked lightning, in his right hand; his right foot on an animal, probably the bull, is the only figure that appears. The inscription reads: <sup>d</sup>*Adad dumu Anna ama-gal an ki Sa(?)-ar-ilu uru-~~zu~~ he-til*. "May Adad the son of Anu the great bull of heaven and earth grant Sar-ilu his servant life."

Plate LXXIV *c*. This remarkable cylinder of black serpentine bears no resemblance to the seals of Babylonia. It was bought in Jaffa in 1903, but its provenance is not known. There is no inscription on it to guide us. The thrones are of unusual form and decoration. The three seated figures, each bearing an emblem, and overshadowed by a flying bird, perhaps an eagle, are gods. They differ in size, do not appear to wear a head-dress, and are vested in a plain flowing garment. Besides his emblem, a spear, usually connected with Marduk, stands before the first and largest figure. He holds in his outstretched hand what may be a mace or a vase. The second figure holds an

arrow; and the third perhaps a flower-pot, with a sacred plant growing in it. This cylinder seems to be archaic. The form of the bird may be compared to the bird on the back of the ibex in cylinder *b* Plate LXXV. It may have come from Cyprus. See Figs. on p. 348 Ward, *Seal Cylinders of Western Asia*.

Plate LXXIV *d*. Cylinder of steatite. A seated bearded god, wearing a turban-crown and fluted robe, holds before him in his right hand a dish; before him stands a goddess with hands before her face in an attitude of worship. A monkey is mounting upon the lap of the god, and behind the back and head of the goddess is a small naked goddess, below whom is a scorpion.

Plate LXXIV *e*. Archaic lapis lazuli cylinder with double register. Above are Gilgamesh and Enkidu battling with wild beasts; below, between a god on the right and a goddess on the left, each seated on a throne with arm extended to elbow and forearm perpendicular before face, is an altar on which is fixed the "crutch" flanked by four dots on each side. Before the god is also a serpent and behind his head is a six-pointed star. At the back of the god, wearing a peaked cap of soft material bent forward at the top, and facing a tree that intervenes between him and the back of the goddess, is the owner of the seal. Like the deities he wears only a short feather skirt from the waist to the knees. The hands are folded across the naked chest, and the figure reminds one strongly of the plaque of Ur-Nina (*Déc.* Pl. 2<sup>bis</sup> No. 2) king of Lagash 3000 B. C. All the heads of the animals, men and deities, except that of this figure, are bird-shaped. The goddess is distinguished from the god by the upturned braid of hair behind her head.

Plate LXXIV *f*. This cylinder of red felsite belongs to the first dynasty or later. See Ward, *Seal Cylinders of Western Asia*, p. 158. On the right is Ishtar with caduceus in her right hand and a serpent scimiter in her left. From each shoulder extends a sheaf of clubs while her right leg is thrown forward beyond her robe and her foot rests on a conventionalized lion. A helmeted, bearded warrior, perhaps the god Amurru, carrying a club, stands before her, introduced by the goddess Aa behind whom is the naked goddess Zirbanit. What purpose the latter serves on this and other seals of the kind (Ward *SCWA*, p. 161) is not clear.

Plate LXXIV *g*. This felsite cylinder is rudely wrought with the wheel, and only partly pierced. We have here depicted a gateway or shrine, on the right of which are four ibexes and on the left two; the three upper ones are recumbent and the lower ones are standing. Authorities differ as to the age of this class of cylinders; some consider them the most ancient, others, like

Ward who calls them "inigmatical," as being not earlier than 1000 B. C. He supposes they come from some backward people to the northeast of Mesopotamia. However, so far as we know, they are found among the ruins of cities of southern Babylonia; so that their rudeness would seem to indicate great antiquity. See note on *b* Plate LXXVI, and Ward *Cylinders and other Ancient Seals in the Morgan Library*, p. 67, No. 128, and Pl. XVIII.

Plate LXXV *a*. This cylinder of white flint belongs to the same class as the preceding; and is chiefly wrought with the drill. A procession of four antelopes is pictured. Over the second, third and fourth are four-pointed stars, the symbol of the sun-god, which may mean that these animals were sacred to the sun.

Plate LXXV *b*. This superb archaic lapis lazuli cylinder contains a profile view of Gilgamesh crowned with feathers but otherwise nude. With his left arm he is fighting an ibex which is at the same time attacked by a bird of prey, and with his right a makhor(?) or wild goat that is attacked by a leopard. To the left of this Enkidu, wearing a cap and flowing hair down his back, but with animal ears and a long, rather bushy tail, attacks a stag in which he is assisted by a lion. Behind the lion's tail is an object that looks like a boomerang. With the exception of the lion and the leopard the figures all display the bird-like heads characteristic of the most archaic cylinders.

Plate LXXV *c*. This archaic cylinder of yellow felsite was bought in Bagdad, December, 1904. A seated bird-headed, nude deity holds a vase in his right hand. Between him and the worshipper is a boomerang which may indicate that the god is Adad. The petitioner appears to be clothed in a loin cloth, as does also the other human figure leading an ibex into a flock of four goats. An upright object before the first goat may be a post; the ibex seems to be standing in a boat. This may be significant, as Ea, the water-god, is called an ibex.

Plate LXXV *d*. This archaic felsite cylinder of the Lugalanda period depicts crossed lions attacking ibexes with Gilgamesh and Enkidu attacking them from each side. In the field between and below the lions there is apparently a crocodile or lizard. The cylinder is much eroded but the figure of Enkidu must have stood on the right between the leopard and the ibex.

Plate LXXVI *a*. On this cylinder of polished black serpentine, Gilgamesh on the left is battling with the divine man-faced bull; the same subject is repeated; then Enkidu is depicted fighting a rampant lion. Gilgamesh is nude, and wears a peakless cap. The human heads of the bull and Enkidu show

bristling hair on top. All the human heads are *en face* and wear long beards. Ward (*SCWA*, Chap. X) draws attention to the fact that in this class of early cylinders Enkidu never battles with a bull. It is always Gilgamesh who does this.

Plate LXXVI *b*. Archaic red felsite cylinder bought in Bagdad, December, 1904. A row of four ibexes or antelopes are seen walking single file. Above them the sign *gán* or *kár* is inscribed three times. This sign has the meaning *nîtu ša lamê*, 'an enclosure which surrounds' (*OBW* 119<sub>14</sub>). It may have the same meaning as the gates on the large cylinders *g* Pl. LXXIV and *d* Pl. LXXVI. Cf. Ward, *SCWA* Fig. 396 where the gate evidently belongs to an enclosure. Such enclosures may contain goats, cattle, ibex, deer, stags, etc. See Ward, *SCWA* Fig. 489, 498, etc. It must be remembered that the purpose of a seal was to identify the owner. The owners of these so-called "shrine" cylinders may have owned or supervised pastures and enclosures of various classes of animals, of which the gate and a few animals would be the natural indication. Still, when we remember that the ibex, roaming to-day among the high peaks of the Himalayas, is held sacred and revered by the Buddhists of Ladak and Thibet, we may well ask whether these animals had not a religious significance on early cylinders that retained, for the Sumerians, a remembrance of their original mountain habitat and worship.

Plate LXXVI *c*. On this sacrificial cylinder of hematite, which is without an inscription, Shamash as the rising sun, having his foot on a mountain top, accepts a goat brought by a worshipper who holds it on his arm while the god takes hold of its leading string. The goddess who intercedes is Aa. This seal belongs to the last third of the third millennium B. C. The engraver has done his work very skillfully and artistically, as will be seen under a magnifying glass. Note the modeling of the face of Aa.


Plate LXXVI *d*. This large archaic cylinder of white marble, rudely wrought, belongs to the same class as *g* Pl. LXXIV. It contains a gate implying an enclosure in which are three ibexes, one on the right and two on the left. The lower of those on the left is eating the fruit of a tree, while from the horn of the one on the right a fruit appears to hang. What looks like a sign  appears above the tree.

Plate LXXVI *e*. Archaic marble seal cylinder from Warka. This cylinder is similar to a smaller one in the Berlin Museum (No. 1742), which is called a weight in the catalogue of casts offered by that Museum. It is in perfect condition except where a piece, which was broken off, has partly destroyed one

of the figures. The cylinder, as may be seen from the bird-like head of the god or magician as well as from its size and material, belongs to the most archaic class of Babylonian antiquities. Like this whole class of seals it bears no inscription. It was arranged to be suspended, not as a seal cylinder by a hole bored through the center, but by a pierced lug like an amulet. It depicts a herd of cattle, large and small, male and female, facing a magician or a god, and his assistant, who are waving branches before it. They seem to be engaged in an incantation for fertilizing the herd by waving these branches, thus imitating with sympathetic magic the well-known method used in Babylonia for fertilizing the female date palms by waving the flowers of the male palms in groves of female date trees. Such a design could no doubt have been the seal of a cattle owner; but it is also possible that it was a fetish, part and parcel of a sorcerer's paraphernalia, from which impressions could be made on clay tablets to be hung by a string on the necks of cattle at breeding time to make them fertile. Such fetishes are used to-day for this purpose by the Aymara Indians in Bolivia.

The garment of the sorcerer should be compared with that of the principal of the four figures on the Blau monument.<sup>128</sup> It is the same.

#### CHRONOLOGICAL DATA.

The economic texts belonging to the time of the First Dynasty offer a few date formulae which are to be especially noted because new or variant.

- |   |   |
|---|---|
| <p>a. mu <sup>d</sup>Ri-im-Sin lugal Ur<sup>ki</sup>-<br/>ma ê-nam(?)-kúr-ra-gè ki-edin-<br/>šù ne-in-gar-ra. No. 73.</p> | <p>Year Rim-Sin, the king, established<br/>Ur as the house (<i>i. e.</i>, capital(?)) of<br/>the land(?) for the land of the plain.</p> |
| <p>b. mu bád Hap-u-uz(?)<sup>ki</sup>-a(?)<sup>ki</sup>.<br/>No. 74.</p>  | <p>Year the wall of Hapuzaki(?).</p>  |
| <p>c. mu ama-ar-da en-gí(?) en...<br/>pa níg ki níg-ne-e-ne. No. 77.</p>  | <p>Year . . . . .</p>   |
| <p>d. mu ugnim Unug<sup>ki</sup>(?) lugal-<br/>bi pád-da . . . <sup>gi</sup>tukul ba-an-sìg.<br/>No. 83.</p>              | <p>Year he smote with his weapon<br/>Erech, whose king had sworn . . .</p>  |
| <p>e. mu šid-tab-ba Ma-na-na-a<br/>mu-uñ-dim. No. 86.</p>   | <p>Year Manana made the double road.</p>  |

<sup>128</sup> Figured in King, *History of Sumer and Akkad*, opposite p. 62.

*f.* mu uš-sa KU-me <sup>d</sup>Utu. No.      Year after . . . . Shamash  
87.

*g.* muen ka-áš-bar an-ki. No 99.      Year . . . . .

Formula *a* belongs to the reign of Rîm-Sin, and was known before in a shorter form. See *Grice Chron*, p. 40. *d* also probably is to be assigned to the reign of Rîm-Sin; cf. *ibid.*, p. 29. *e* is a new date for the reign of Manana, king of Kish. *g* is apparently a fuller form for the 5th year of Hammurabi; cf. *CT* VI, Pl. 10, Col. III:5. *b*, *c* and *f* are not identified.



# NAME INDICES

Abbreviations: b., brother; d., daughter; f., father; gggf., great-great-grandfather; ggf., great-grandfather; gf., grandfather; gggs., great-great-grandson; ggs., great-grandson; gs., grandson; h., husband; L. E., left edge; Lo. E., lower edge; mas., master; pl., plural; PIN, place name; PN, personal name; R. E., right edge; s., son; U. E., upper edge; w., wife.

Determinatives: *amēl*, *awīl*, homo; *bāb*, gate; *d*, deus, dea; *f*, femina; *īd*, river; *ki*, place; *māt*, country; *meš*, plural; *nār*, canal; *palgu*, canal.

## PERSONAL NAMES.

- A-a*, 39: 1, 4; 41: 6.  
*A-a-a*, 39: 2, 5.  
*A-a-di*, f. of *Nabû-ušēzib*, 132: 1, 5.  
*A-a-mu*, 39: 3, 6.  
*A-ba-du-um*, 82: 12.  
*A-bi-e-šû'*, *lugal*, 90: 12; 95: 4, 9.  
*A-bil-dAmurru*, 104: 7.  
*A-bil-dim*, 42: 2.  
*A-bil-ili-šû*,  
 1. mas. of *Nin-šubur-šâr*, 76: 2.  
 2. warad dNin. . ., s. of *Ziki-ilišu*, 76: seal.  
 3. 76: 8.  
*A-bil-nam-me-a*, 42: 3.  
*A-bil-ne-sag*, 42: 1.  
*A-bil-dšamaš*, 103: 20.  
*A-bu-um-wa-gar*, warad dIM, s. of *Ḥazirûm*, 77: seal.  
*Abu(AD)-gab-ra*, f. of *Nabû-ušēzib*, 132: 56.  
*Abu-mutakkil(AD-GI-DI)*, f. of *Bulluṭu*, 132: 54.  
*A-da-ia-tum*, 77: 8.  
*A-da-si*, šâr mâtAšurki, f. of *dBêl-bâni*, 28: 30.  
*A-di-mat-ilu*, f. of . . ., 108: 15.  
*dAdad-bêl-ki-na-a-tû*, f. of *Sin-kubie*, 112: 6.  
*dAdad-da-a-nu*, f. of *Nabû-rimanni*, 116: 17.  
*Ag-a*, f. of *Makmak*, 2: 24.  
*Ag-gu-nu*,  
 1. f. of *Nabû-iddin*, 132: 40.  
 2. f. of *Nergal-ibni*, 132: 39.  
*A-ḡa-am-nir-ši*, f. of *Ibi-Nin-šubur*, 96: seal.  
*Aḡemēš-šu*,  
 1. gf. of *Šulâ*.  
 2. f. of *Bêl-aḡê-iddin*, 134: 21.  
 3. s. of *Nûrea*, f. of *Nabû-šum-ukin*, 132: 34.  
*A-ḡi-ia-a*, *šutug dInmana*, 75: 35.  
*A-ḡi-ia-šû*, s. of *šubia*. . ., 104: 18.  
*A-ḡi-wa-du-um*, warad dIšum, s. of *Ibgatum*, 77: seal.  
*Aḡ-lu-mur*, s. of *Akkipi*, f. of *Zêria*, 132: 48.  
*A-ḡu-ia-tum*, s. of *Ebašapâr*, 98: 4.  
*A-ḡu-ni*, s. of *Ibkuša*, 102: 3.  
*A-ḡu-ši-na*, 96: 3.  
*Aḡu-šu-dAnû*,  
 1. s. of *Tanittum-Anû*, gs. of *Kidin-Anû*, ggs. of *Kuzû*, 135: 20.  
 2. 135: R. E.  
*A-ḡu-û-ba-nu*, f. of *Sin-zabadu*, 113: 12.  
*A-ḡu-um*,  
 1. h. of *Muḡaditum*, 75: 3.  
 2. s. of *Waqar-abušu*, 75: 3, seal.  
 3. 75: 17, 21, 26.  
*A-ḡu-um-wa-gar*, 88: 5.  
*Aḡu-'û-tu*, *Aḡu-û-tu*,  
 1. gf. of *Anû-abu-ušur*.  
 2. gf. of *Anû-aḡ-iddannu*.  
 3. gf. of *Anû-balâtsu-iḡbi*.  
 4. gf. of *Nabû-bêlšunu*.  
 5. gf. of *Nâr*.  
 6. gf. of *Tanittum-Anû*.  
 7. s. of *Ašibtum*, 132: 30.  
*Ak(?) -ki-pi*, f. of *Aḡ-lumur*, 132: 48.  
*A-k-ellati(-ti)*, f. of *Asu-niš-ili*, 86: 14.  
*A-lik-sa-a-dar*, šarru, 136: 34.  
*Ama-mug-gal*, 49: 2.  
*Ama-šû-guškin*, 49: 3.  
*Ama-šûb-bil*, 49: 1.  
*dAmar-dEn-zu*, *lugal Urûki*, 17: 4.  
*Amêl-dEa*, gf. of *Marduk-apal-ušur*; *Marḡduk-êtir*; *Mušēzib-Bêl*; *Nabû-uballit*.  
*Amêl-dMarduk*, šâr *Bâbiliki*, 109: 15.  
*Amêl-dNa-na-a*,  
 1. s. of *Nabû-šarḡi-ilâni*, 132: 31.  
 2. s. of *Nûrea*, 132: 60.  
*Amêl-šap-ik-še'im(NI-E)*, gf. of *Zêria*.  
*fAmti-ia*,  
 1. d. of *Riḡat-Anû*, w. of *Ḥanina'* (other name *Ina-qibit-Anû*), 136: 1.  
 2. 136: 10, 12, 18.  
*A-na-tum*, 78: 18.

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*Ilū-šâ-i-bi-šû*, f. of *Idin-Nanâ*, 75: 33, seal.  
*Im-bi-ia*,  
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*dIM-šar-rum*,  
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*Ina-eši-êṭir*, *amēsi-pir*, 133: 2.  
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*Ina-qi-bīt-dAnû*, (—qibit—),  
 1. s. of *Kidin-Anû*, 135: 25.  
 2. Other name of *Ḫawina' q. v.*  
*fIna-qibit-dNa-na-a*,  
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*Ina-šilli-a*, s. of *Nabû-mušētiq-urra*, 130: 10.  
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*In-bi-īlī-šû*,  
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*Ini(-ni)-ia*, f. of *Ḫanna-ibni*, 133: 53.  
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*dIn-nin-bêl-šu-nu*, *amēdupsar*, s. of *Nabû-zêr-ibni*, gs. of *Lūštammar-Adad*, 123: 9.  
*dIn-nin-šum-iškun(-un)*, f. of *Ardia*, 121: 4.

*dIn-nin-šum-ušur*, (*dIn-nin-na*—),

1. *amēlišparu*, 127: 6.
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*dIn-nin-zēr-iddin*, f. of *Gimillu*, 111: 15; 116: 18.

*dIn-nin-zēr-ušabši*(-ši), (—*TIL*),

1. f. of . . . , 114: 2.
2. s. of *Iddin-Marduk*, 112: 7.
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*dInnina-ab-iddin*, s. of . . . , 133: 6.

*dInnina-šum-êreš*,

1. s. of *Ea-ilātu-bāni*, f. of *Nabû-bēlšunu*, 116: 16.
2. s. of *Šamaš-zēr*. . . , 133: 20.

*dInnina*(-na)-šum-ušur,

1. f. of *Ina-silli-Nanā*, 108: 1.
2. s. of *Iddin-Marduk*, gs. of *Nabû-šarhi-ilāni*, 131: 13, 18, 39.
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*dInnina-ušur*, 133: 61.

*dInnina*. . . , (*dInnina*(-na)), s. of *Nabû-aḫē-ušallim*, gs. of *amēlrimananu*, 131: 35.

*Iqīša*(-ša),

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2. s. of *Bāssia*, f. of *Kalbā*, 130: 37.
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*Iš-me-ir-ra*, 98: 3.

*dIš-tar-apla*(-a),

1. s. of *Ša-Nabû-šū*, 132: 41.
2. s. of *Nabû-aḫē-iddin*, 132: 40.

*dIštar-qāti*(?)*-ia*, f. of *Hišamimi*, 89: 10.

*I-tūr-ilu*, *pa-te-si* *Bābiliki*, f. of *Izur-ilu*, 30: seal.

*It-ta-na-at-bēl*, s. of *Nanā-iddin*, gs. of *Lūštammar-Adad*, gf. of *Anû-aḫē-iddin*, 135: 40.

*Itti-ê-an-na*. . . , 133: 33.

*Itti-dMarduk-balātu*, s. of *Bēl-apal-ušur*, f. of *Bēl-supē-muḫur*, 130: 33.

*Itti-dNabû-balātu*, f. of *Arđi-Nabû*, 133: 50.

*It-ti-dSin-ba-la-tu*, 88: 3.

*Itti-Sin-i-din-nam*, 81: 12, seal.

*Itti-dŠamaš*, 118: 7.

*Itti-dŠamaš-balātu*, s. of *Lābāši*, 113: 3; 119: 4.

*I-zur-ilu*, *dup-sar*, s. of *Itur-ilu*, 30: seal.

*Ka-am-bu-zi-ia*, *Kam-bu-zi-ia*(*ia*), šār *Bābiliki*, 108: 5, 19; 114: 23; 116: 2, 21; 130: 40.

*Ka-ka-a*, s. of *Ēa-rābi*, 86: 7, seal.

*Ka-lu-mu-um*, s. of *Bu*. . . , 89: 11.

*Kal-ba-a*,

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2. s. of *Iqīšā*, 109: 12.

3. s. of *Iqīšā*, gs. of *Bāssia*, 130: 37.

4. s. of *Silim-Bēl*, ggs. of *Bēl-aḫē-iddin*, 134: 1

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*Ka-pi*, 66: 3.

*Kā-šā-dGu-la*, 83: 13.

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*Ki-din-dAnû*,

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3. s. of *Kuzû*, gf. of *Aḫušu-Anû*, 135: 20.
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*Ki-gul-la-ba*, 55: 1, 3.

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*Ki-nu-na-a-a*, f. of *Nidintum*, 114: 13.

*Kud-da-a*, f. of *Zuzā*, 116: 1.

*Kud-di-ia*, ša *ina eli šu-bat*, 133: 54.

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3. f. of *Suzubu*, 133: 22.
4. s. of *Dānnu-Adad*, f. of *Nabû-aḫē-bulluṭ*, 131: 32.
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*Ku-nu-um*, f. of *Dān-Kadi*, 78: seal.

*Kūr-aš*, *Ku-raš*, *Ku-ra-aš*, šār *Bābiliki*, 111: 17; 115: 25; only šār *mātāti*, 115: 6.

*Ku-ri-i*, gf. of *Innin-šum-ušur*; *Šulā*.

*Ku-ri-gal-zu*, šār *Bābiliki*, s. of *Burnaburiyaš*, 15: 1.

*Ku-rum-ilu*, 104: 4.

*Ku-uk-dŠi-mu-ut*,

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*Kur-kur*, 41: 5.

*Ku-zu-û*, ggf. of *Aḫušu-Anû*; *Riḫat-Anû*; *Ša-Anû-iššû*.

*La-a-ba-ši-dMarduk*, s. of *Arđi-Bēl*, gs. of *Egibi*, 111: 12; 130: 29.

*La-al-lum*, b. of *Libit-Ištar*, 92: 9.

*La-ba-ši*, *La-ba-a-ši*,

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*Li-bi-it-dIštar*,

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*Lugal-en-nun*, 2: 29.  
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*Lu-uš-tam-mar-dAdad*,  
 1. gggf. of *Anû-aḫē-iddin*.  
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*Man-nu-i-qa-bu*, s. of *Šadi*, f. of *Anû-apal-iddannu*, 135: 38.  
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*Mar-duk*, f. of *Ardi-Šamaš*, 118: 10.  
*dMarduk-apal-ušur*, s. of *Mušēzib-Marduk*, gs. of *Amēl-Ea*, 111: 2.  
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*dMarduk-da-ja-an*, (—*da-a-a-an*),  
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*dMarduk-ēriba*, s. of *Bibēa*, 132: 36.  
*dMarduk-ētir*,  
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*dMarduk-ilu*, *warad dNĒ-UNU-GAL*, s. of *Ilān-sar(?)*. . . , 80: seal.  
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*dMarduk-ri-ma-an-ni*, 101: 19.  
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 1. s. of *Bēl-apal-ušur*, f. of *Bēl-nādin-aplu*, 130: 30.  
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*dMarduk*. . . , f. of *Rimāt*, 112: 9.  
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*Mār-ili(?)*, f. of *Ibni-[Sin]*, 90: seal.  
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*Muk-ki-e-a*, f. of *Nanā-ēreš*, 108: 2.  
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*dNa-bi-um-na-ši-ir*,  
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*dNabû-abkil-ilānimeš*, f. of *Nabû-mukin-zēr*, 31: 20.  
*dNabû-aḫ-iddin*, (—*iddina(-na)*),  
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*dNabû-aḫēmeš-bul-luṭ*, s. of *Kudurru*, gs. of *Dānnu-Adad*, 131: 32.  
*dNabû-aḫēmeš-iddina(-na)*, (—*aḫēpī-iddin*),  
 1. *amēšatam ē-annā*, 110: 3.  
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*dNabû-ahêmeš-uballit(-it)*, *amêša-lat*, 134: 3, 12, 18.  
*dNabû-ahêmeš-ušallim*,  
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*dNabû-dannu*, f. of *Nabû-ahê-ušallim*, 120: 8.  
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*dNabû-li'u*,  
 1. f. of *Ardi-Innin*, 133: 51.  
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*dNabû-mukîn-aplu*,  
 1. *amêšatam ê-anna*, 114: 7.  
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*dNabû-mukîn-zêr*,  
 1. s. of *Dabibi*, f. of *Nidintum-Bêl*, 115: 4; 134: 14.  
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*dNabû-mu-še-ti-ig-urra*, f. of *Ina-sillia*, 130: 10.  
*dNabû-na-'id*, (—*nâ'id*),  
 1. *amêlkalû dInnina Urukki*, s. of *šadunâ*, 31: 21.  
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*dNabû-nâsir*, (—*nâsir(-ir)*),  
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*dNabû-ra-am*, f. of *Enurta-ana-bitišu*, 122: 11.  
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 1. s. of *Adad-dânu*, 116: 17.  
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*dNabû-šum-lišir*, s. of *Bêl-ah-iddin*, 132: 37.  
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*dNabû-uballit(-it)*, s. of *Esagil-zêr*, gs. of *Amêl-Ea*, 114: 20; 130: 32.  
*dNabû-ušabši(-ši)*,  
 1. f. of *Zêria*, 112: 2.  
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*dNabû-ušallim*, s. of *Nanâ-usalla*, f. of *Nabû-zêr-iddin*, 132: 47.  
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 1. s. of *Abu-gabra*, 132: 56.  
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*dNabû-zêr-ibni*,  
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*dNabû-zêr-ukîn*, s. of *Kudurru*, 132: 52.  
*dNabû-zêr-ušabši(-ši)*,  
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*dNabû*. . . ,  
 1. f. of *šamaš-šum-iddin*, 133: 11.  
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\* This shows that the name is to be read *bâni* and not *ibni*.



*Na-din, Na-di-nu,*

1. *amēldupsar*, s. of *Bēl-aḫē-igīšā*, gs. of *Egibi*, 115: 23; 130: 38.
2. *amēlkudimmu*, 125: 5; 126: 9.
3. s. of *Aḫātu*, f. of *Nabû-bēlšunu*, 130: 34.
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6. s. of *Bēl-ribi*, gs. of *Nabû-šarḫi-ilāni*, 131: 31.
7. s. of *Dabibi*, f. of *Nabû-mukin-aplu*, 108: 7; 115: 18; 130: 25.

*Nādina(-na)-aḫu*, *amēldupsar*, s. of *Ardi-Nabû*, gs. of *Ina-ēṭir*, 109: 13.

*Nādin-šum*, s. of *Dānnu-Adad*, f. of *Marduk-zēr-ibni*, 131: 33.

*fNa-din-na-tum*, 136: 13.

*Na-ḫa-šum*, 82: 3.

*Nā'id-dInnina*, s. of *Nergal* . . . , 133: 7.

*Nā'id-dIštar*, *amēlatû* ša *bīt-dul-lu*, 133: 16.

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*dNa-na-a-ēreš(-eš)*, (—*ēreš*, *KAM*),

1. f. of *Bābīlī-ai*, 133: 24.
2. f. of *Imbia*, 115: 10.
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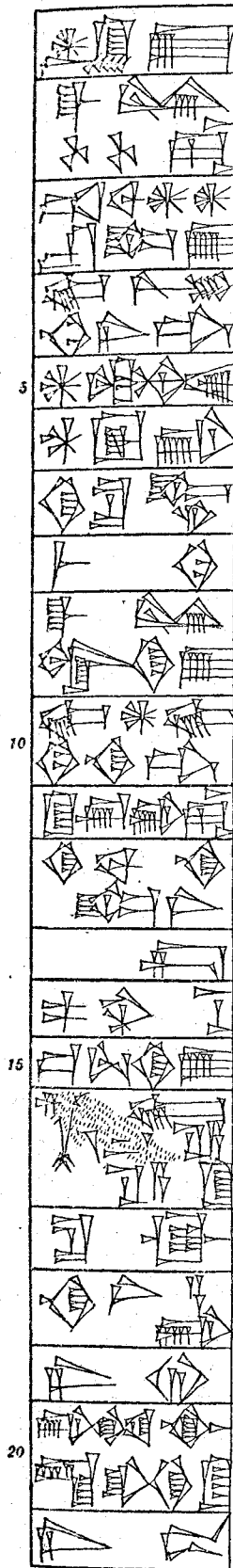
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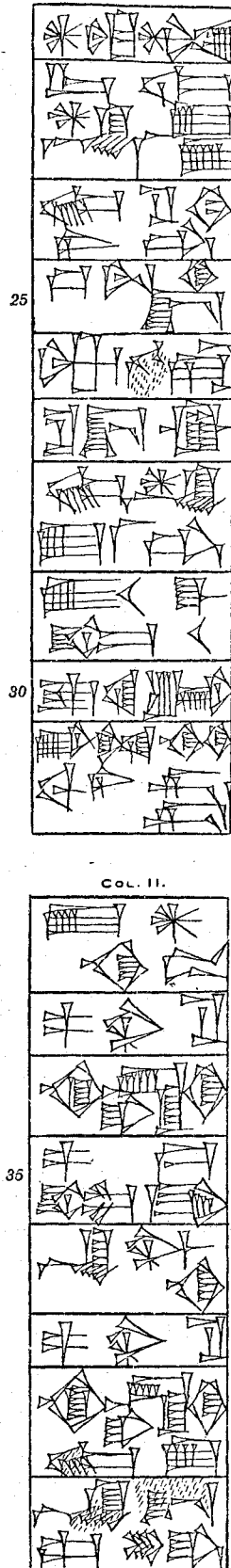
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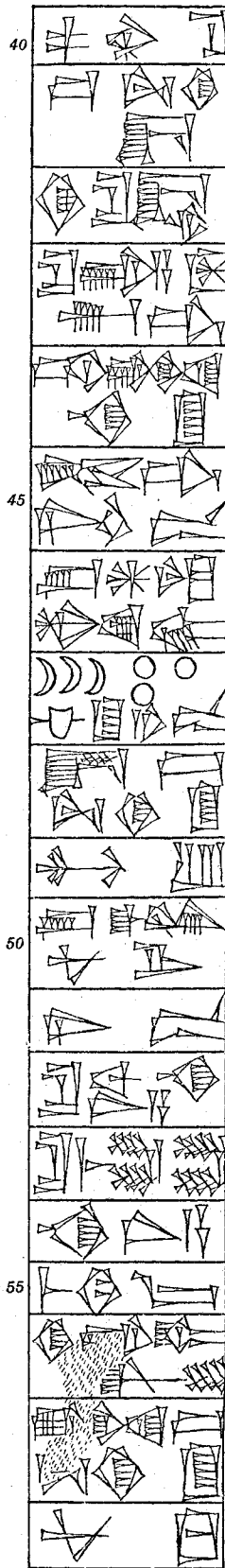
COL. I.



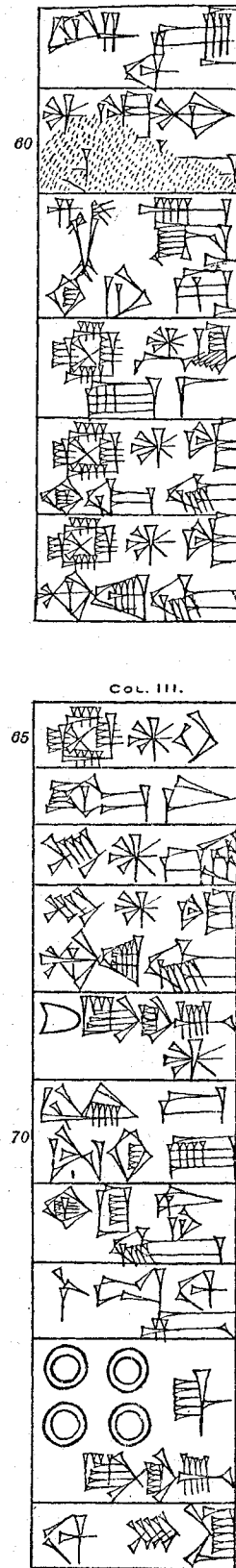
COL. II.



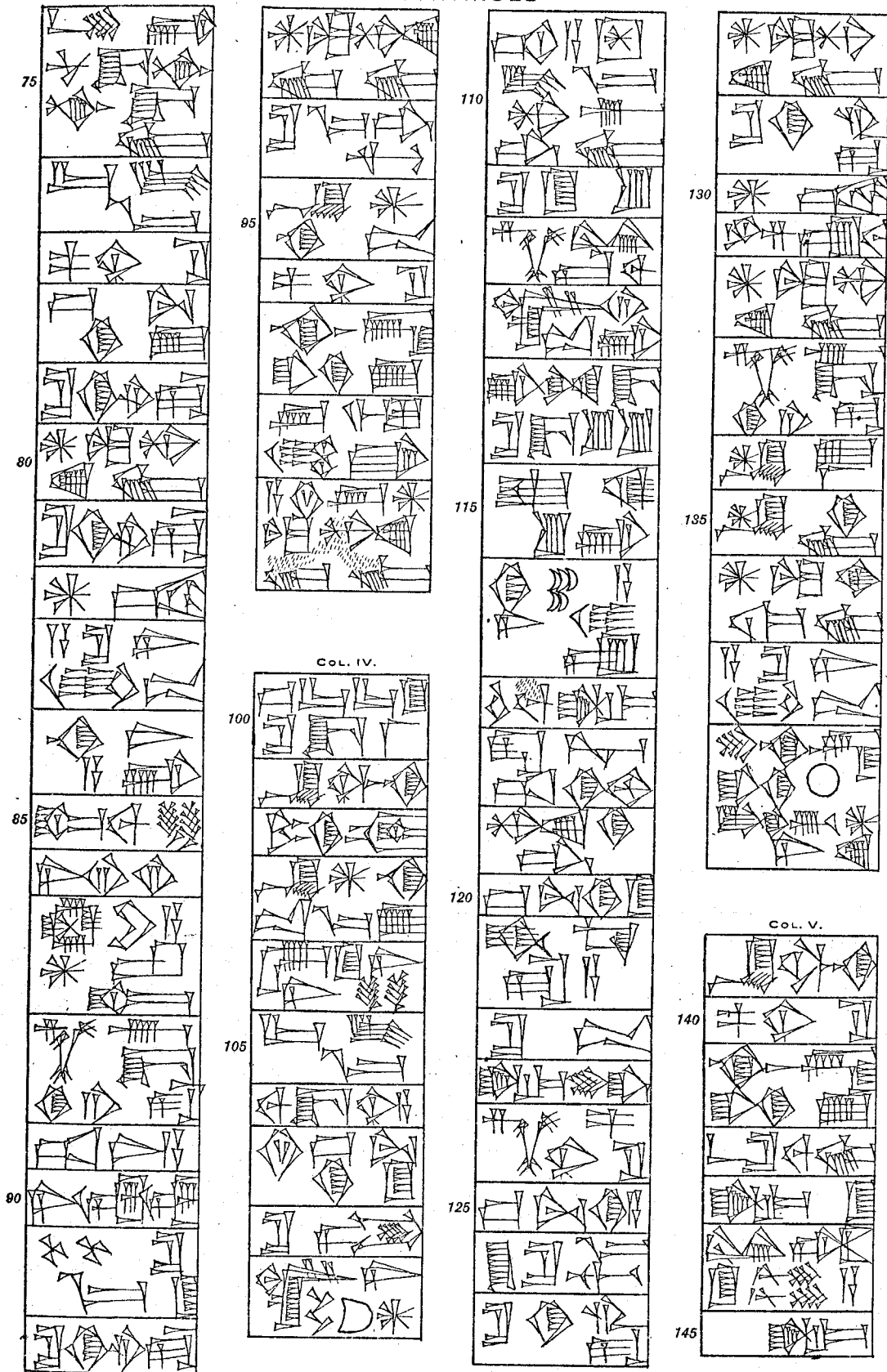
1



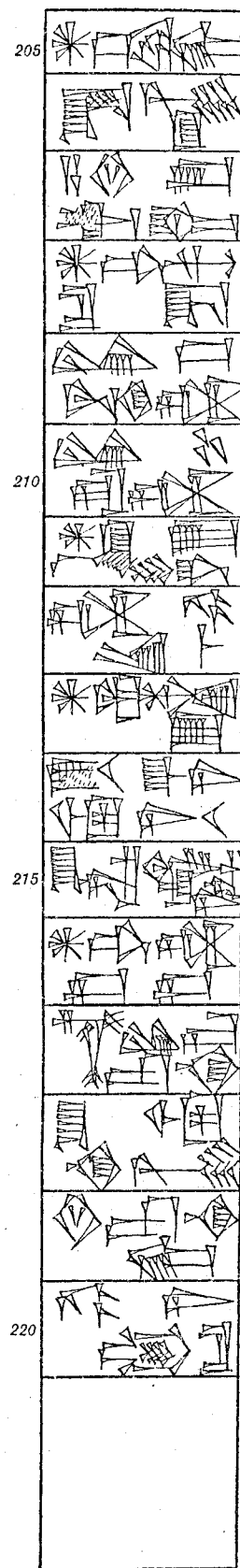
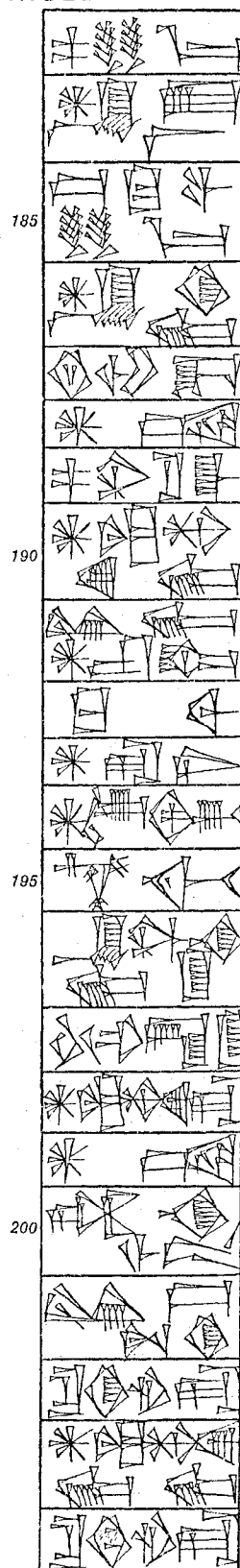
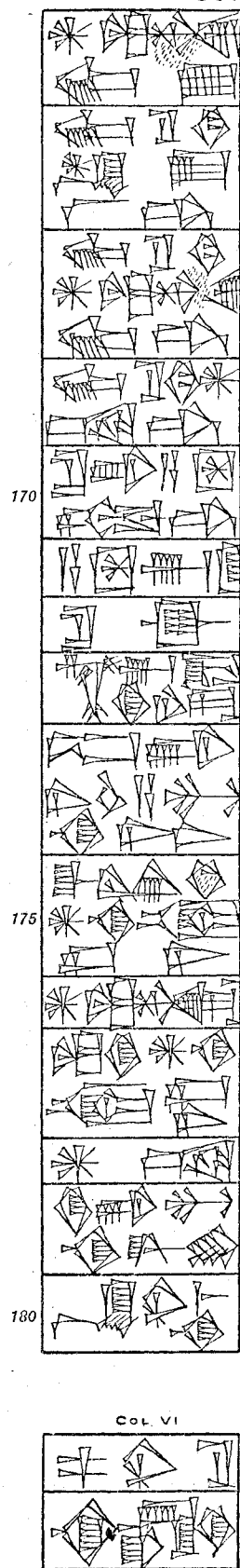
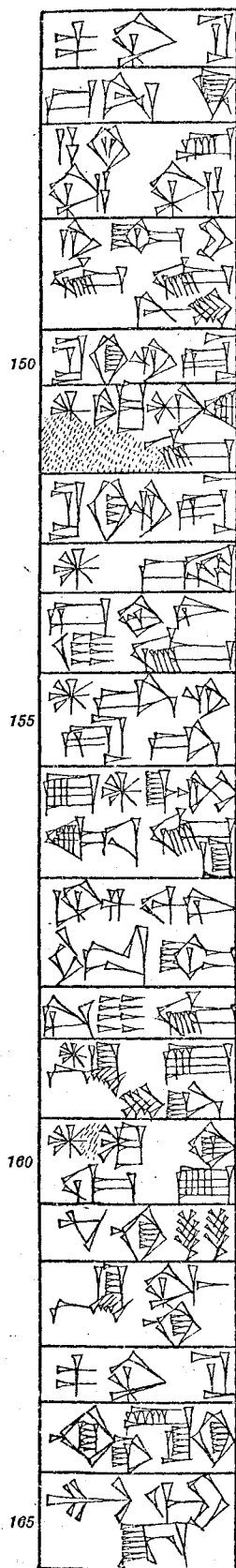
COL. III.



CONTINUED



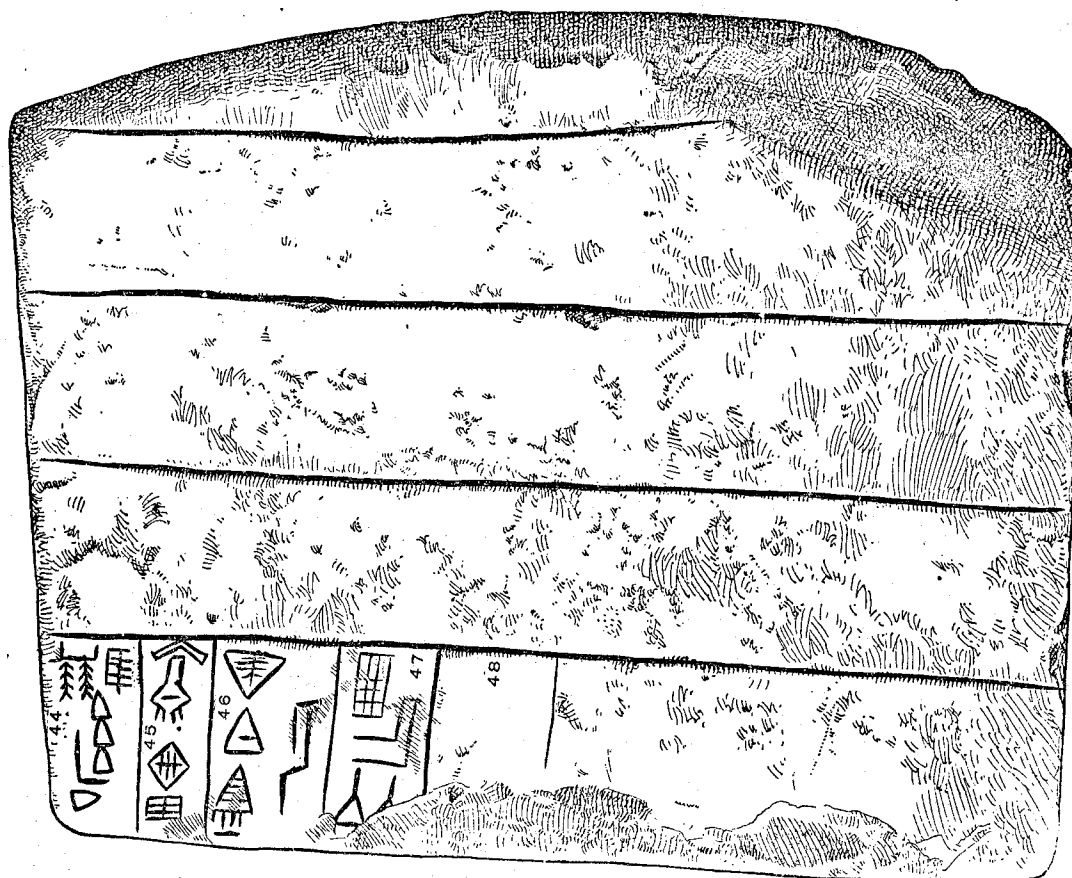
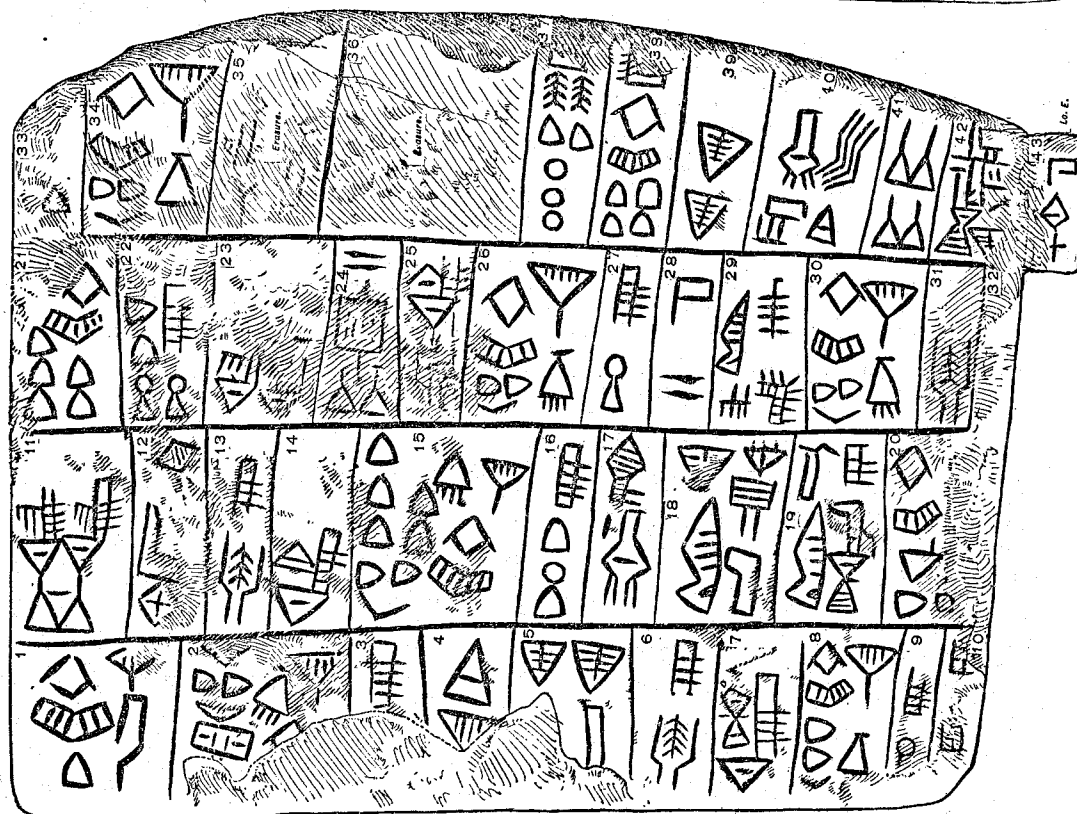
CONTINUED

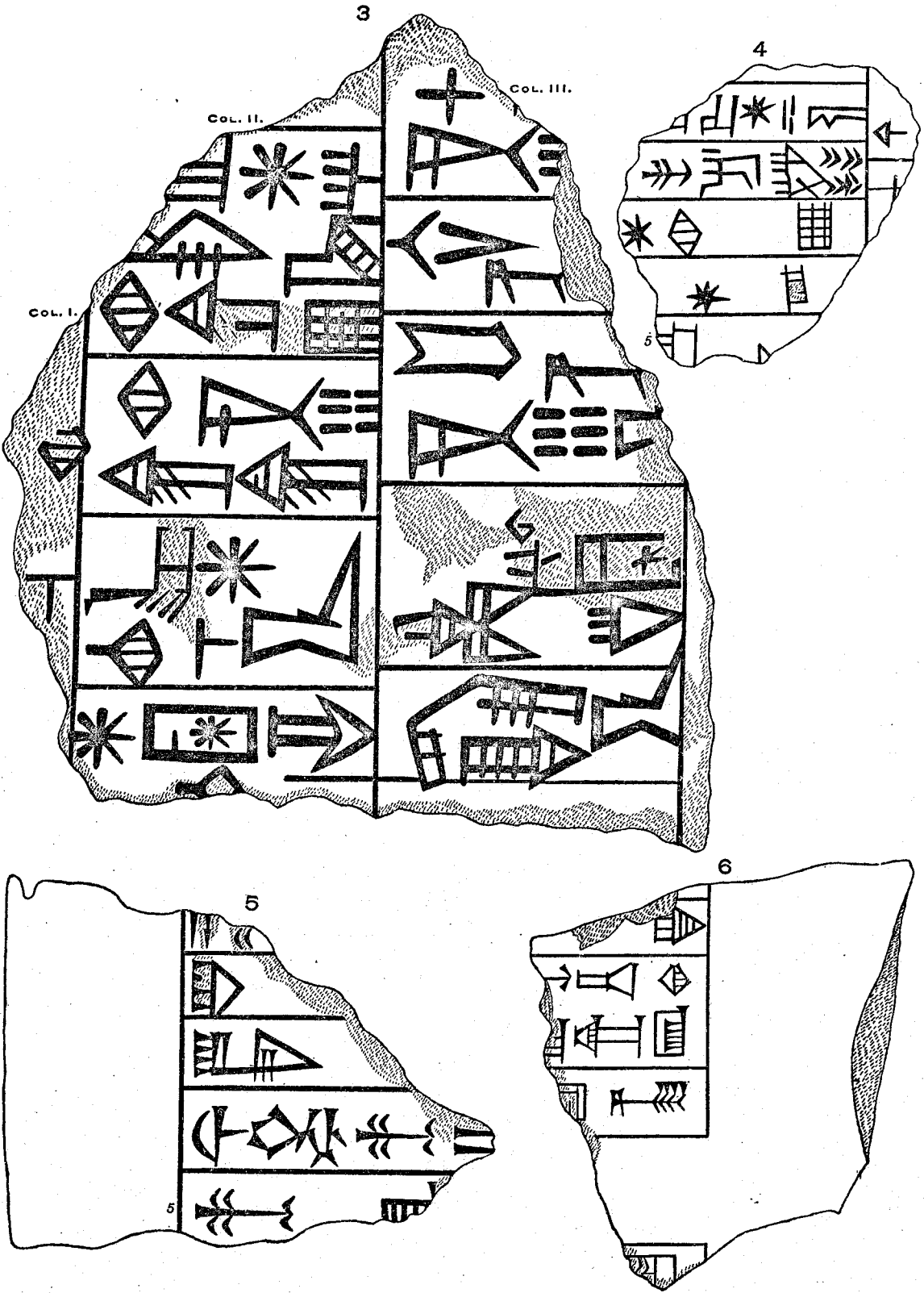


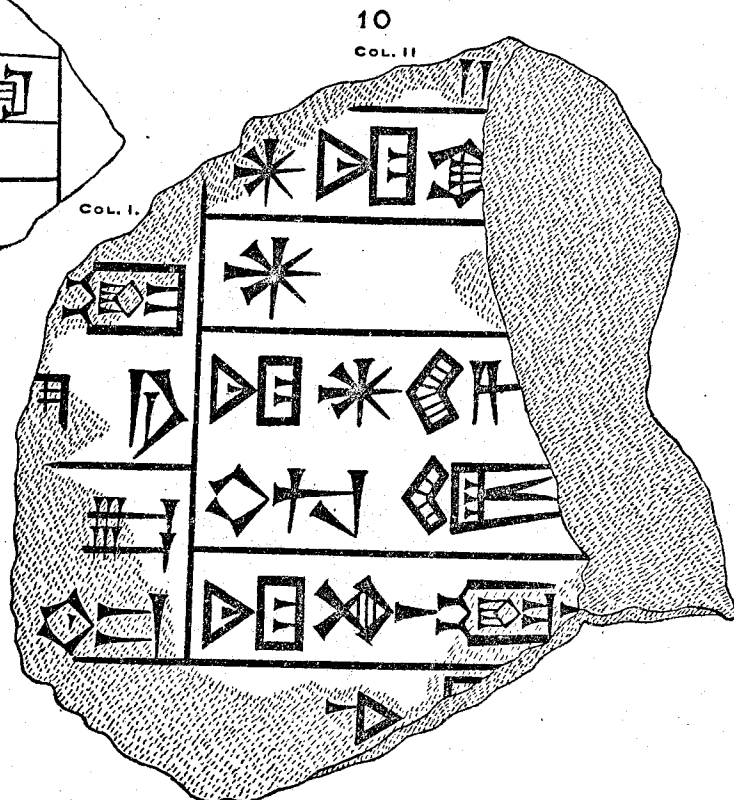
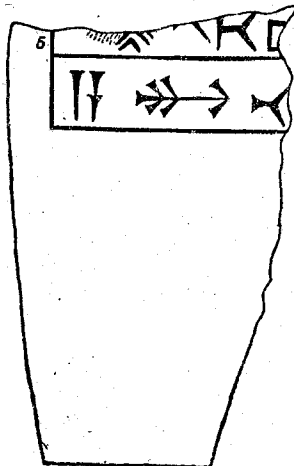
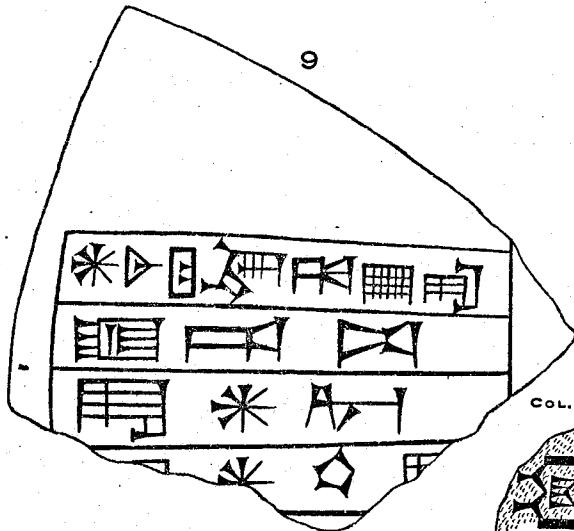
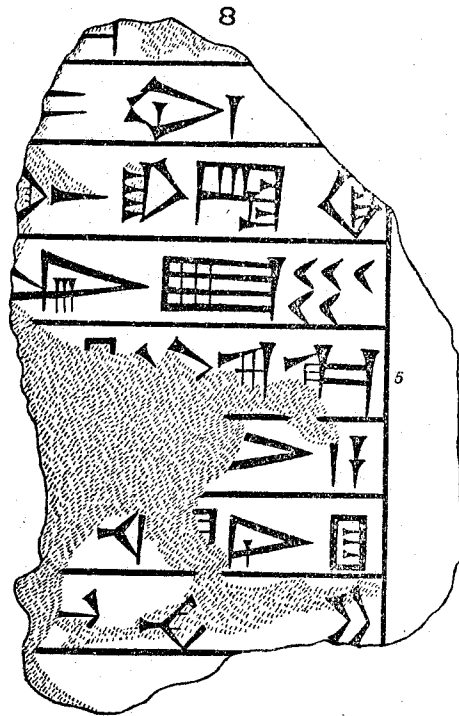
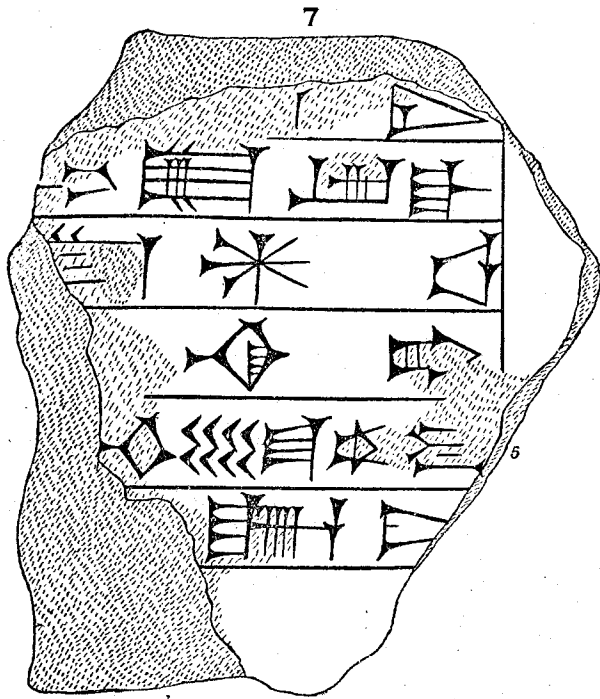
REVERSE

2

OBVERSE

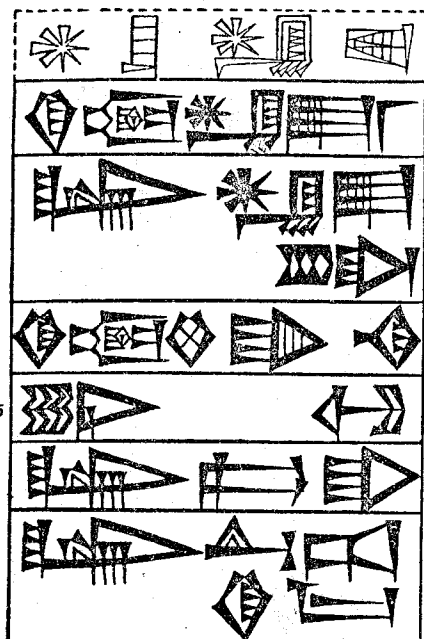




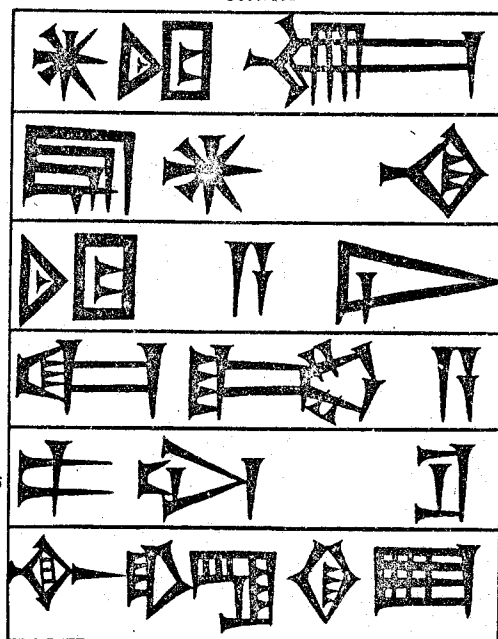




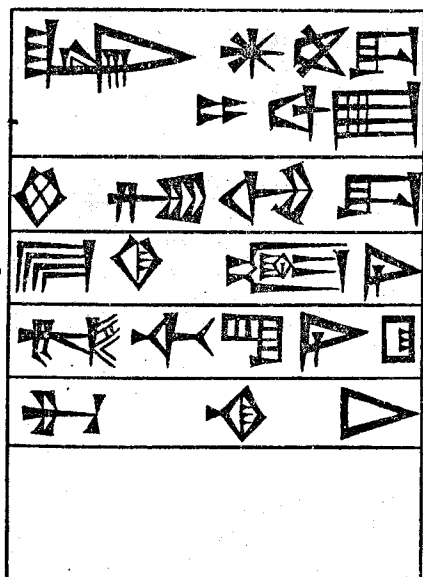
11  
Obverse.



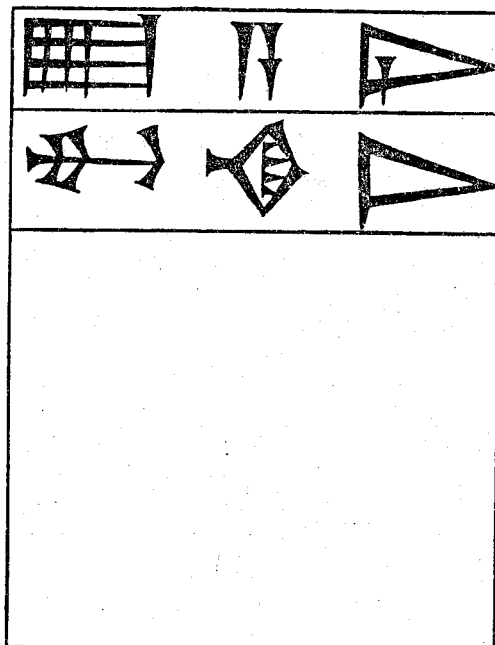
12  
Obverse.

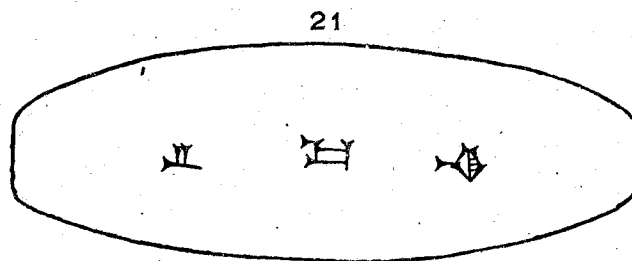
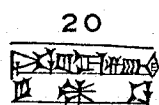
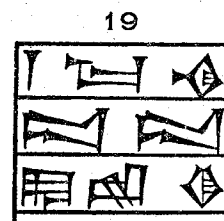
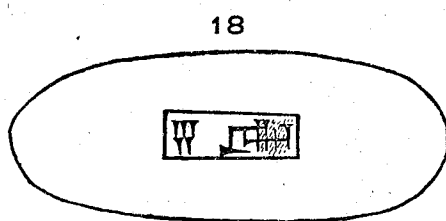
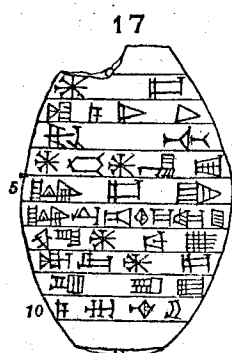
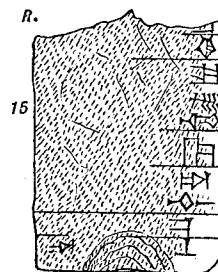
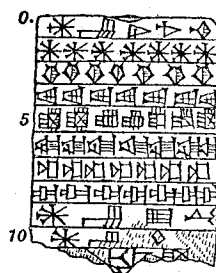
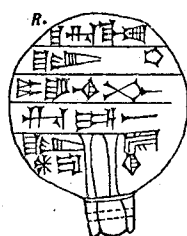
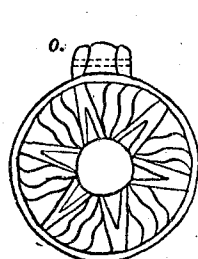
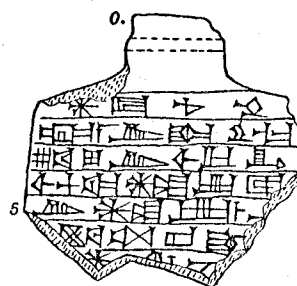
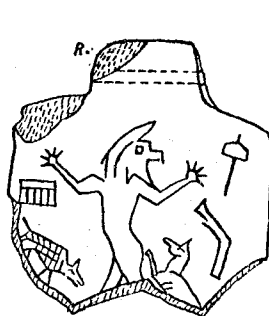
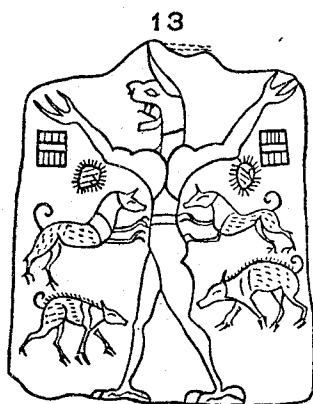


Reverse.



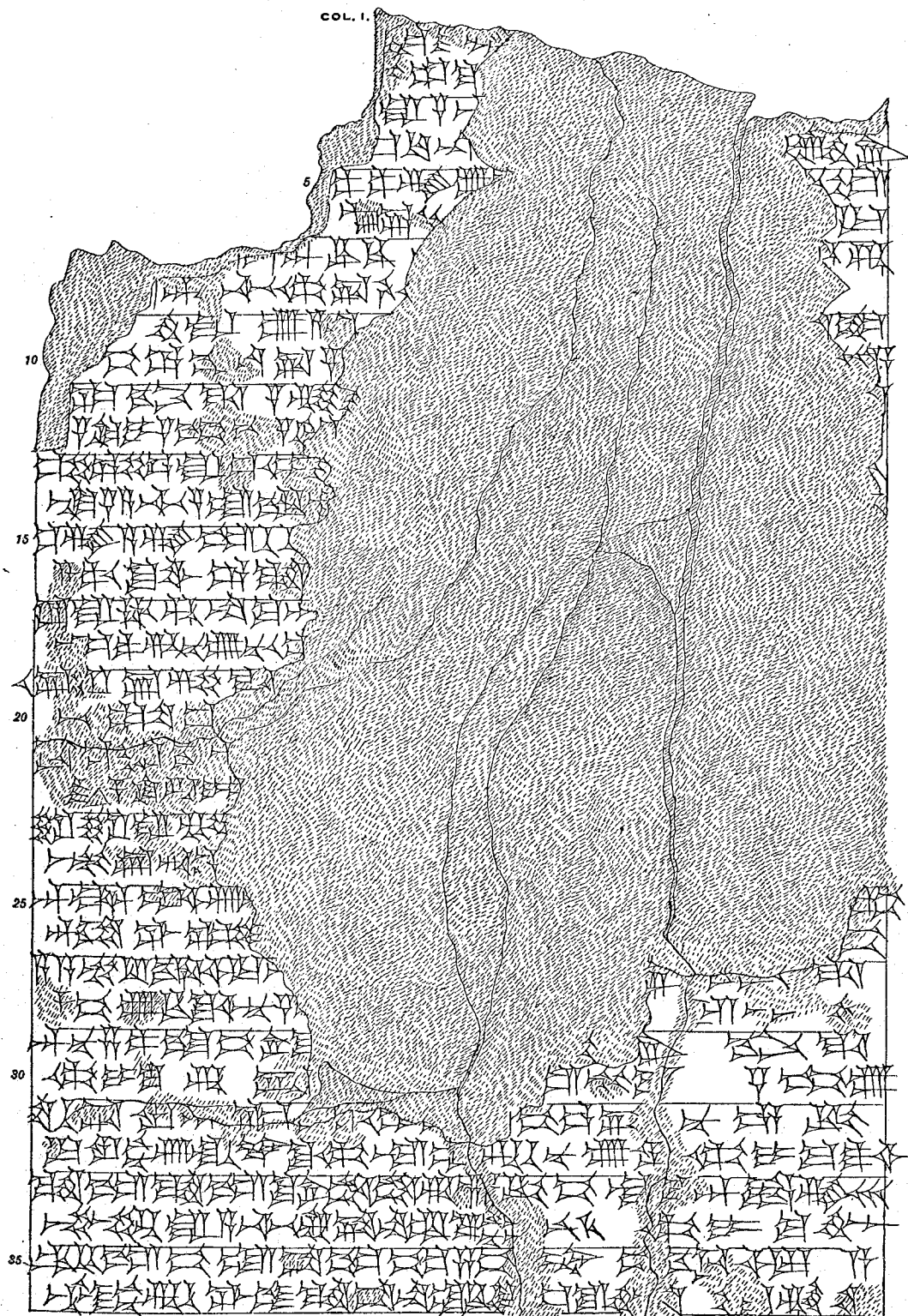
Reverse.



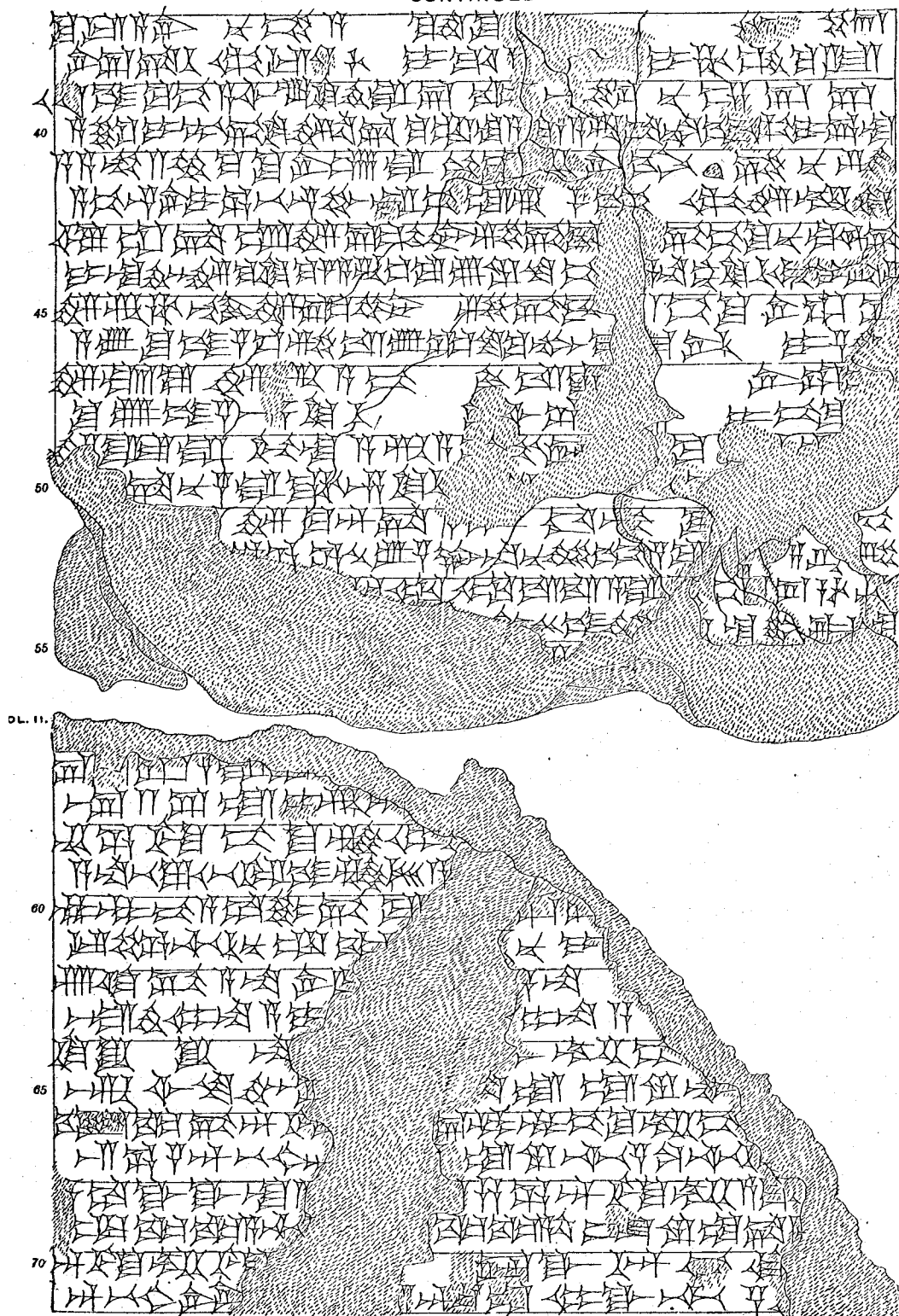


22 OBVERSE

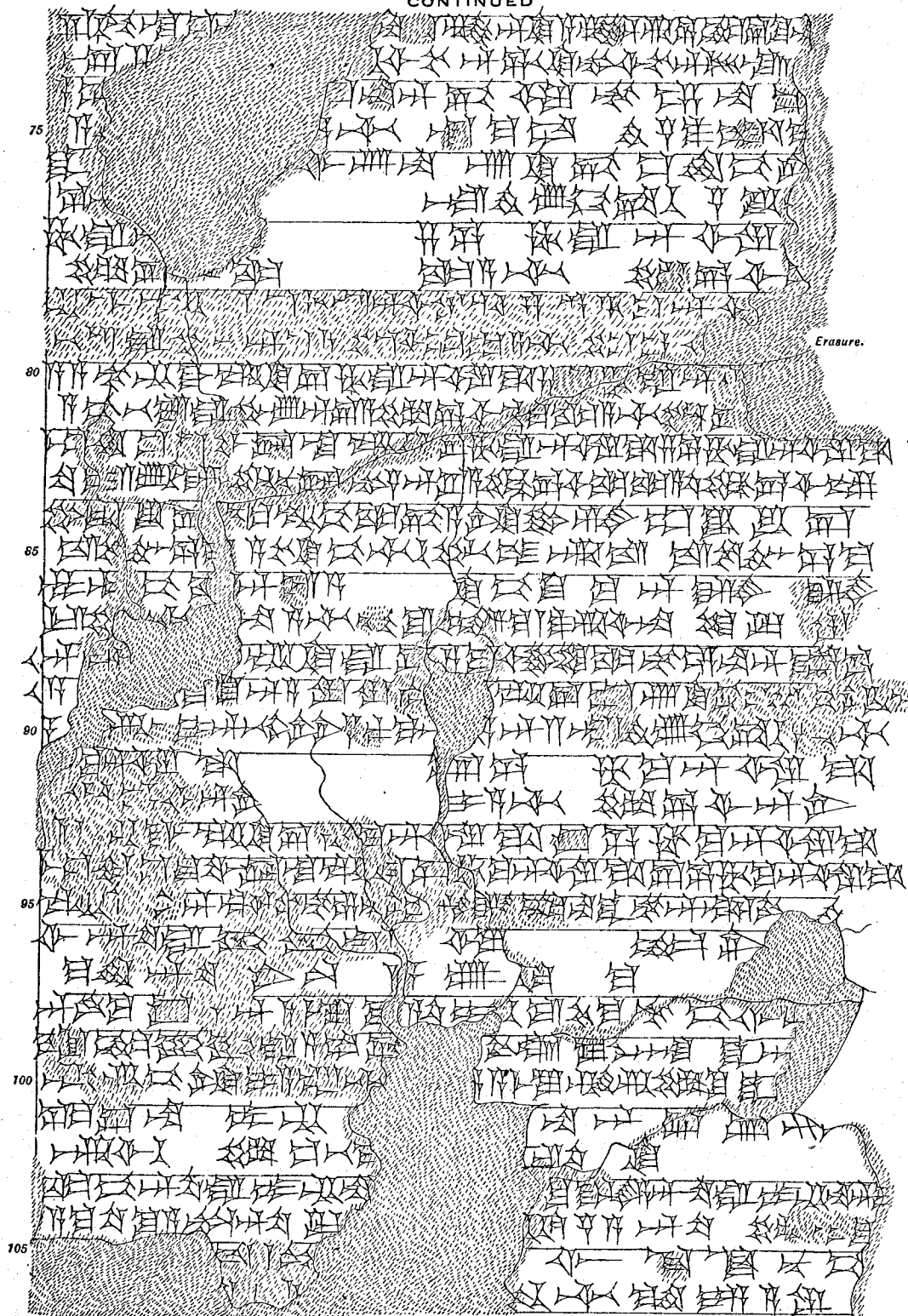
COL. I.



CONTINUED



CONTINUED



CONTINUED

110

REVERSE

COL. III.

115

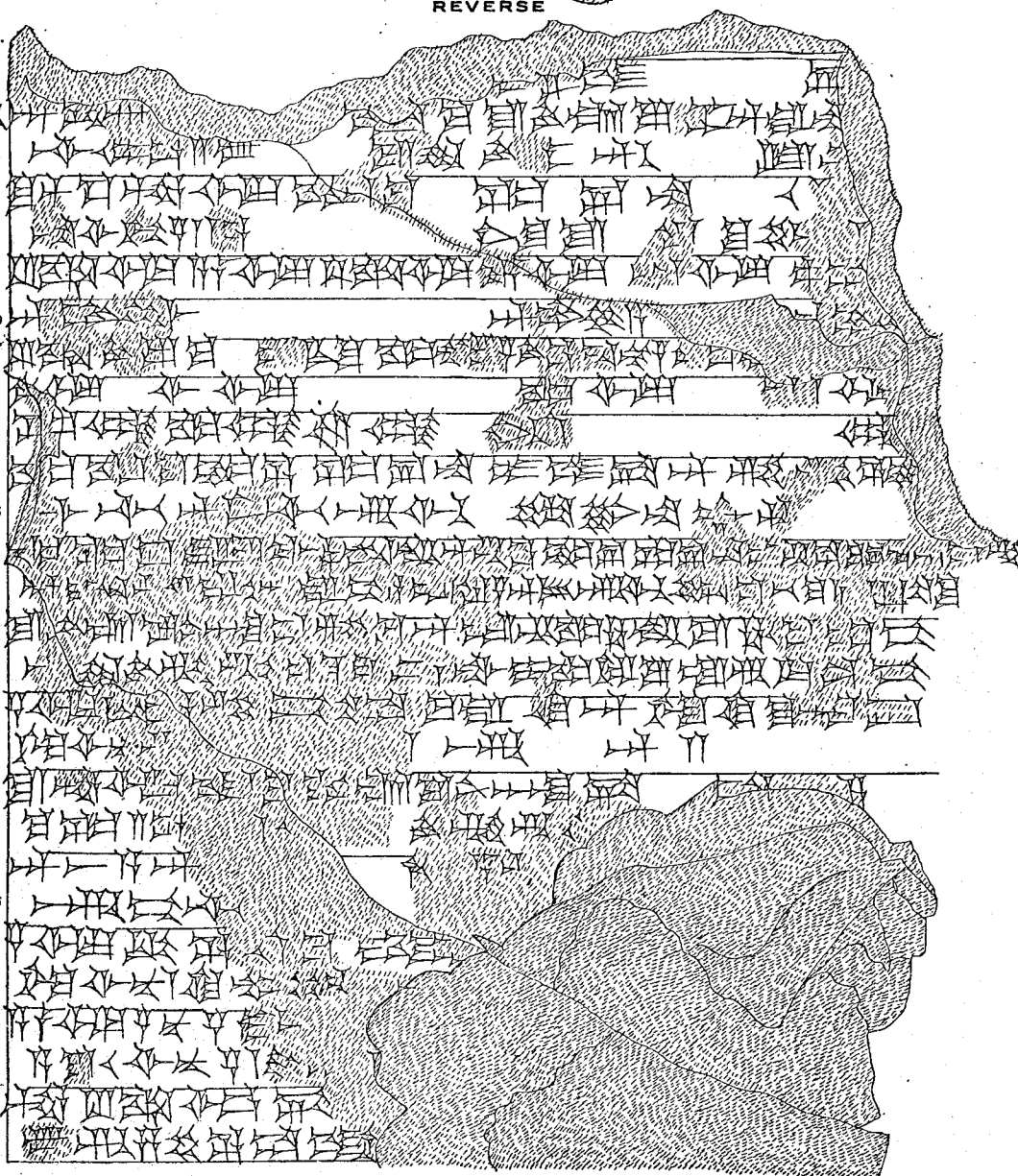
120

125

130

135

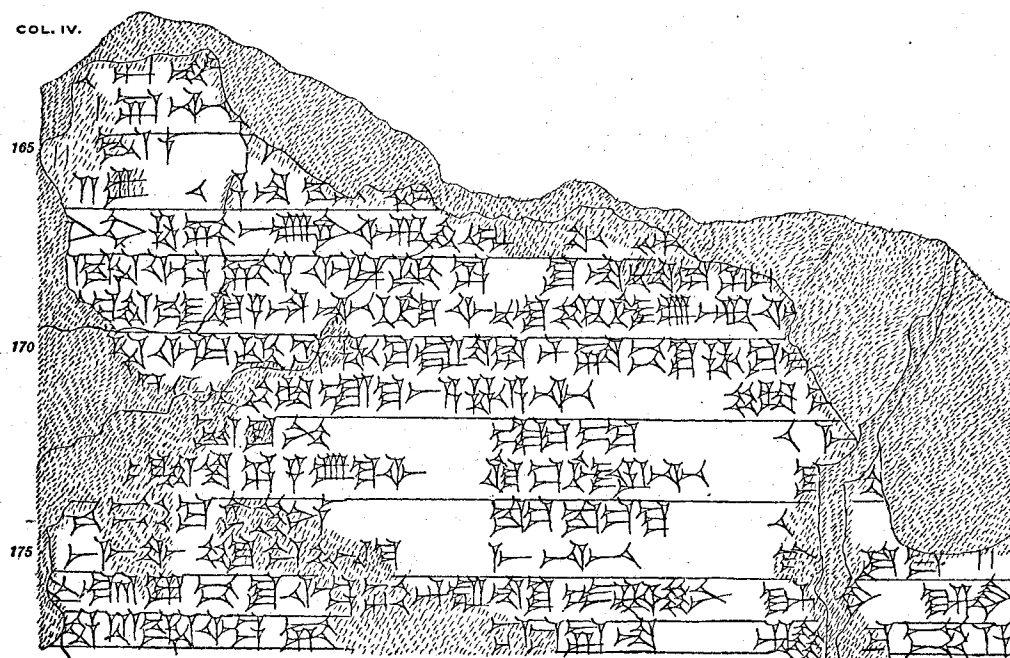
140



CONTINUED

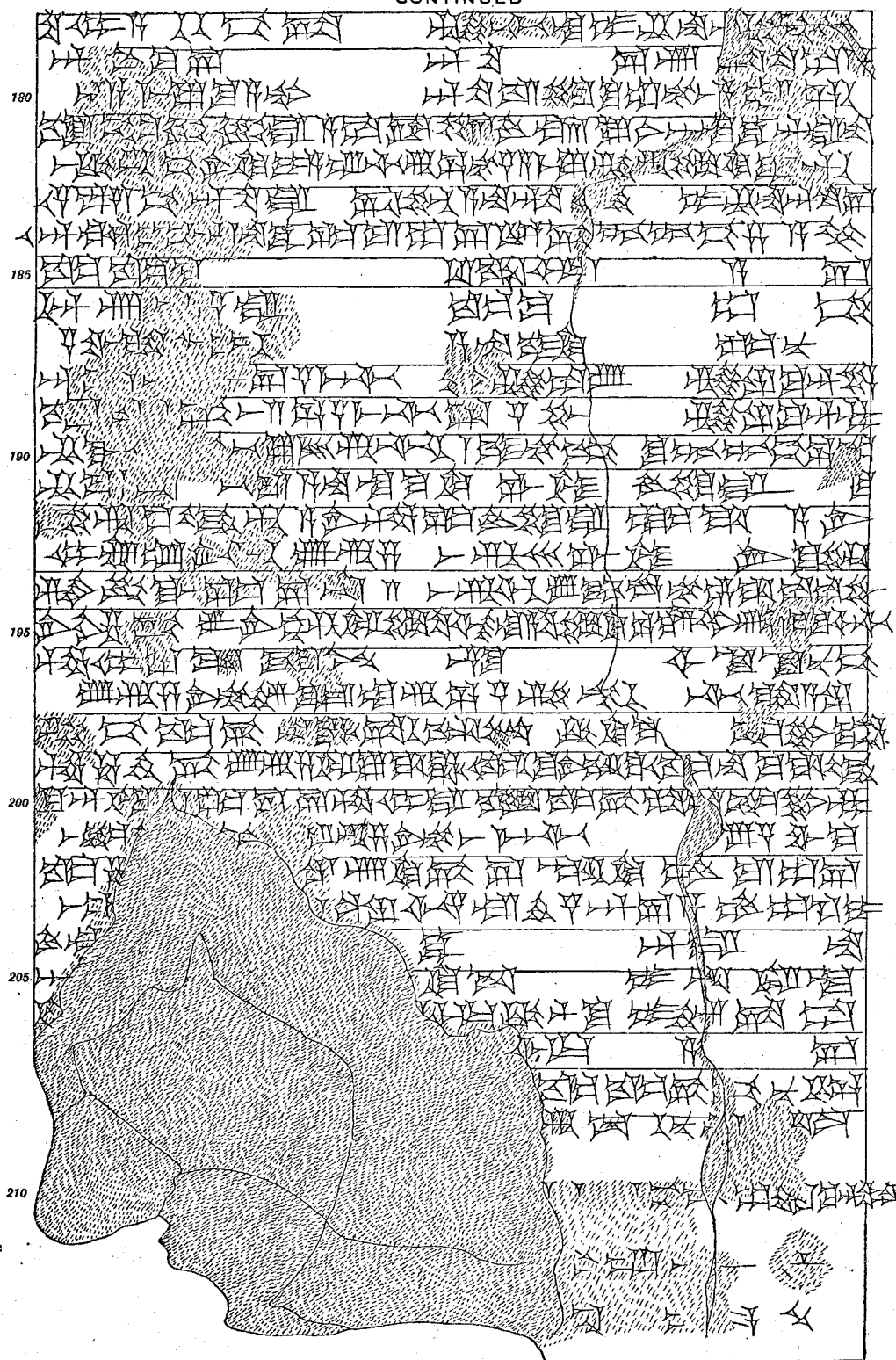


COL. IV.

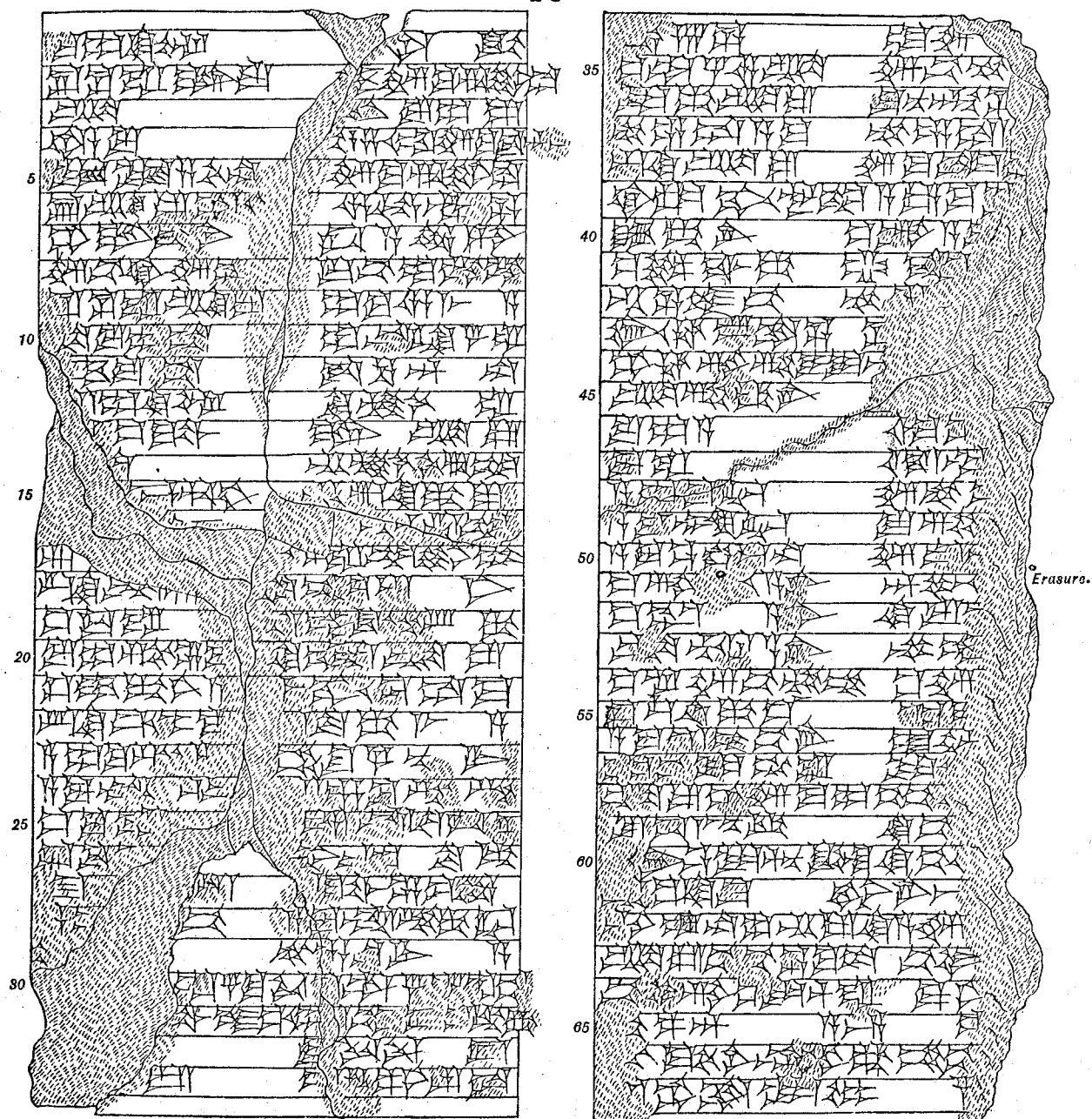




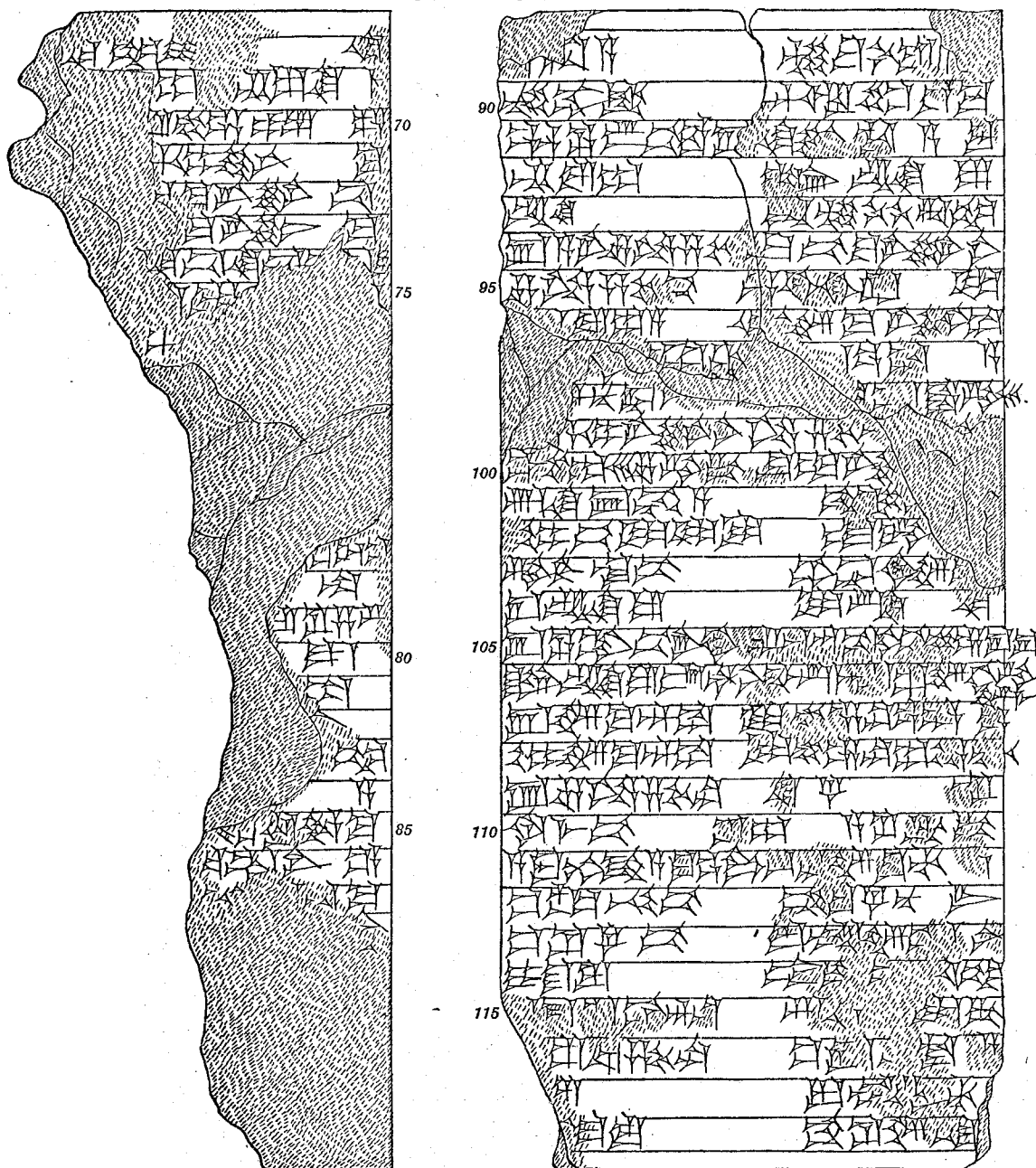
CONTINUED

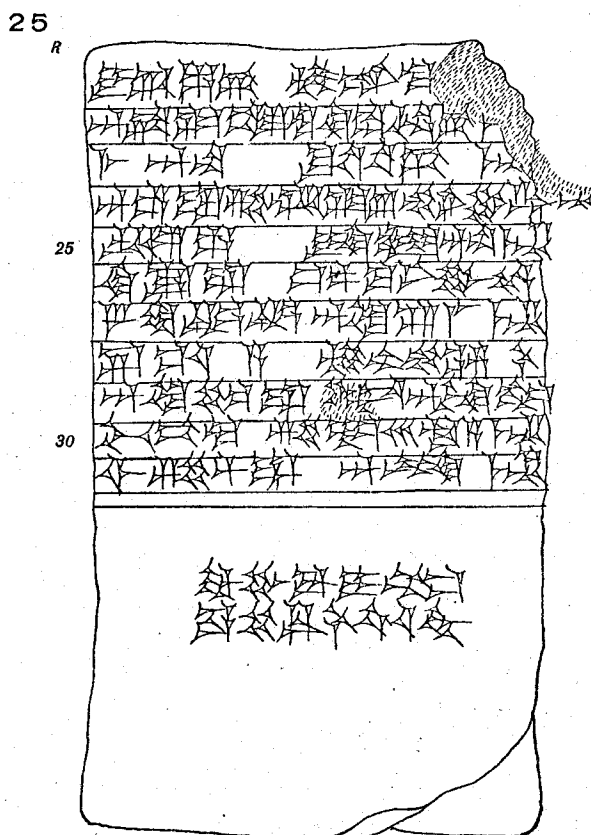
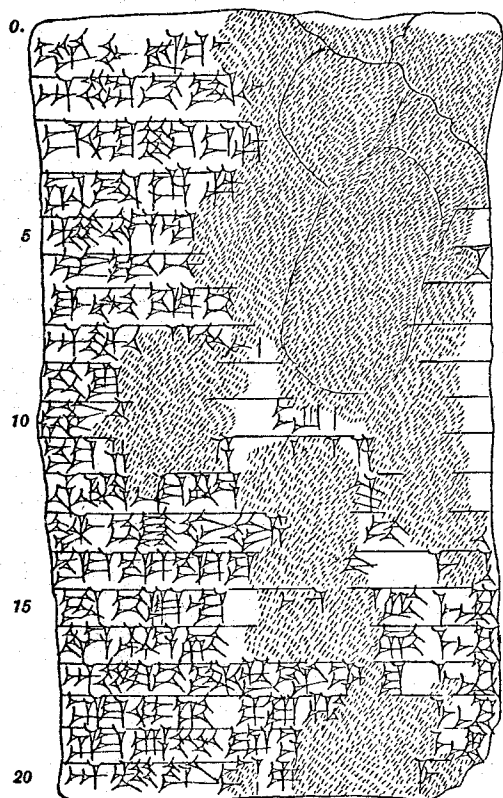
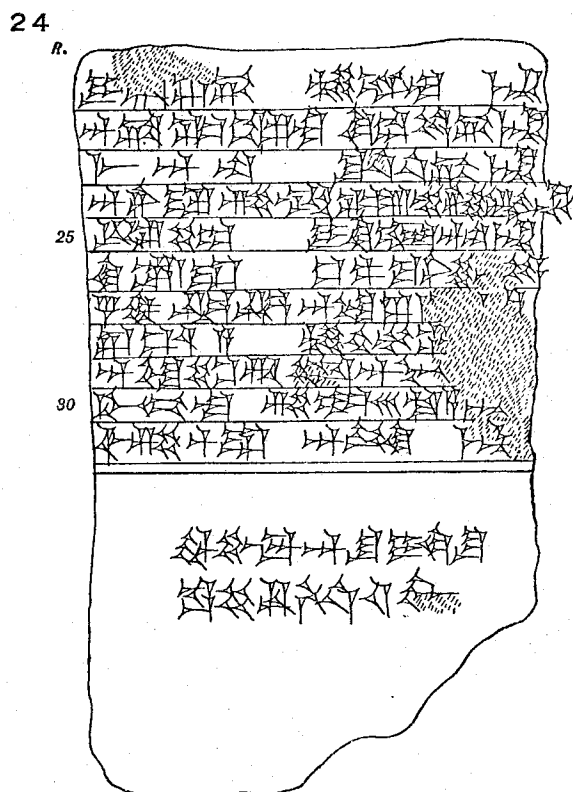
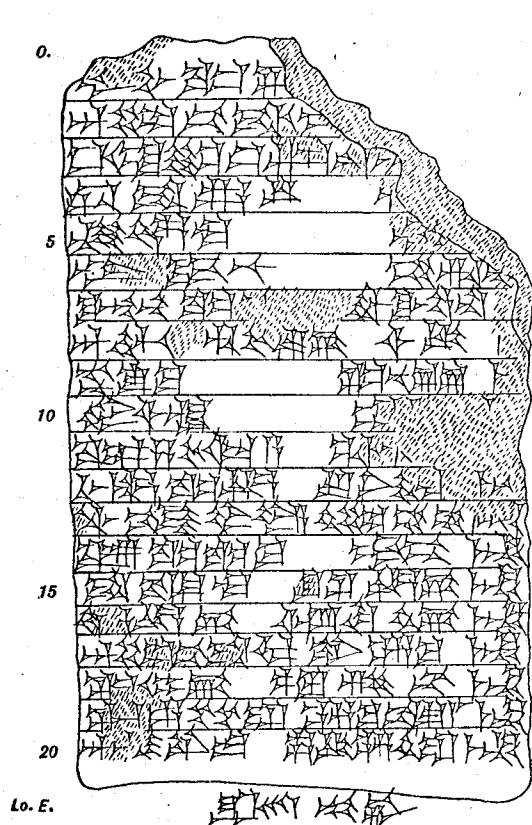




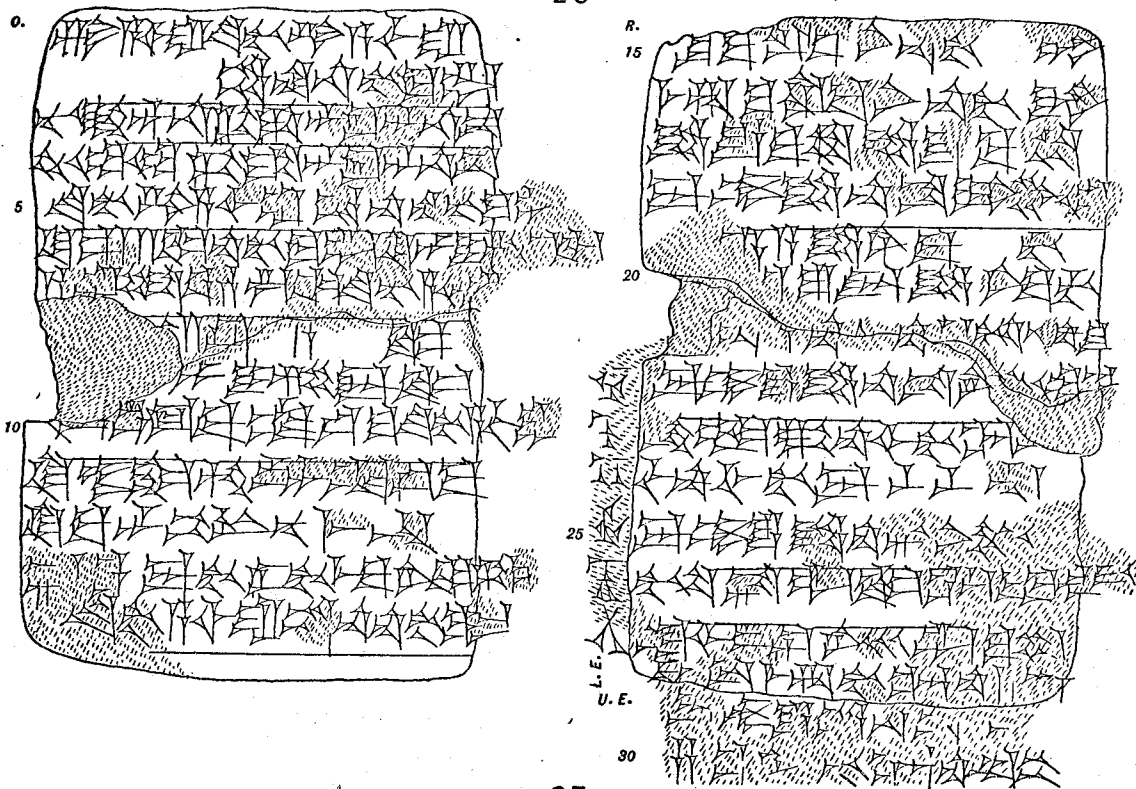


CONTINUED

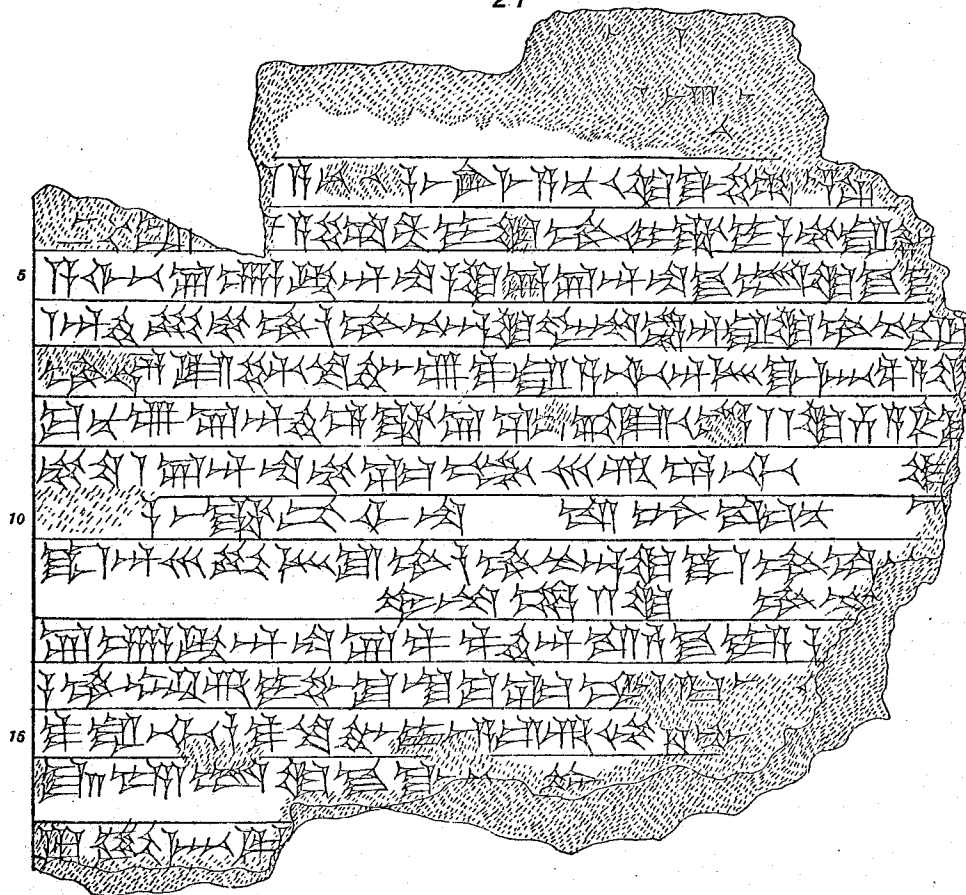




26



27



Handwritten text in a cursive script, likely a form of Chinese or a related East Asian script. The text is organized into horizontal lines, with some lines containing numbers (5, 10, 15, 20, 25, 30) indicating line numbers or page markers. The script is dense and flowing, characteristic of traditional Chinese calligraphy.

5

10

15

20

25

30

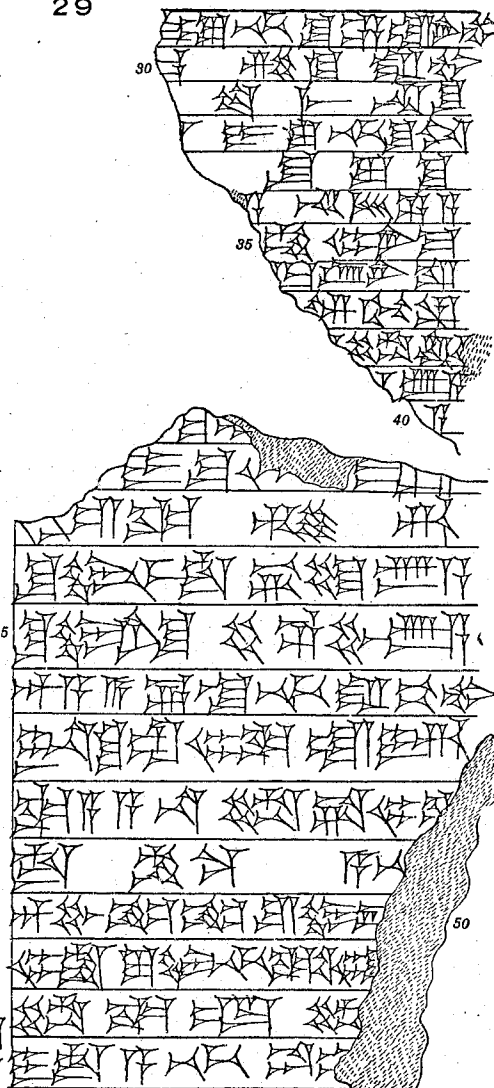
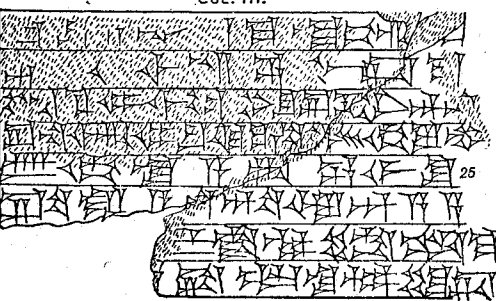
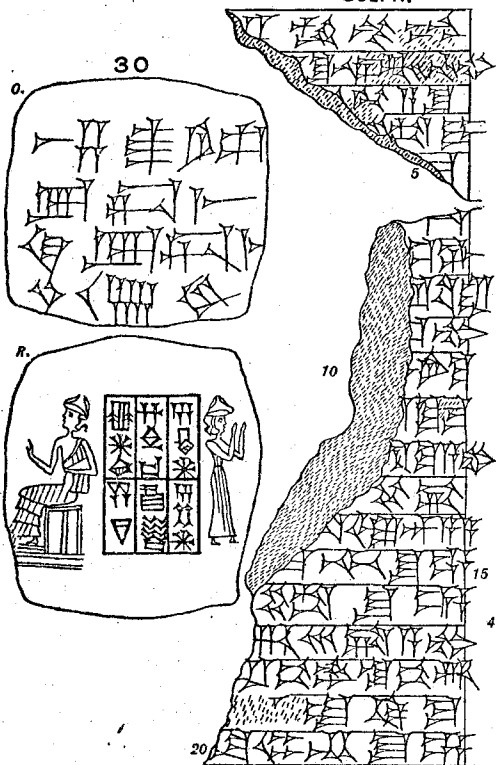
CONTINUED

35  
40

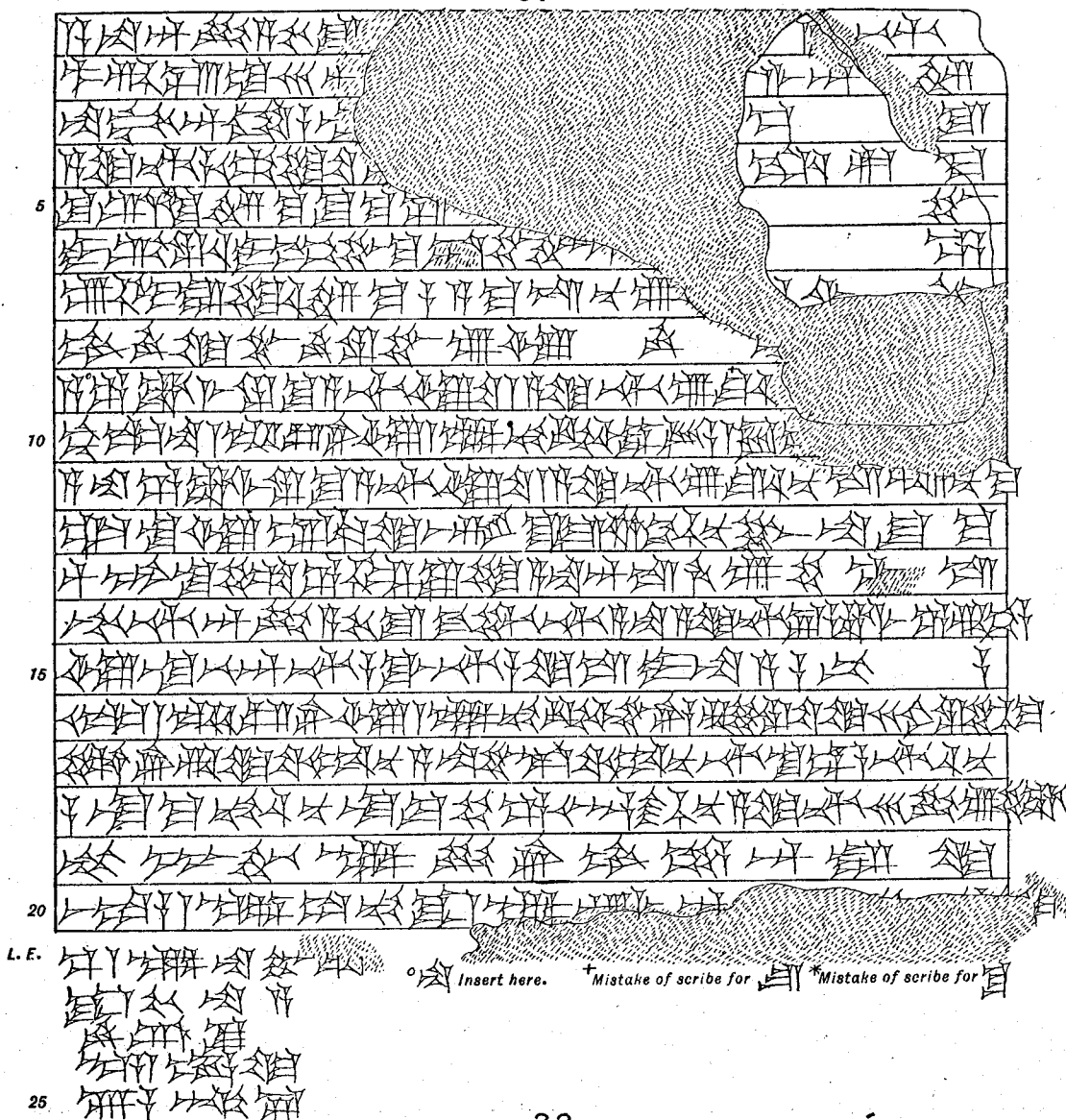
Column of hieroglyphs with line numbers 35 and 40 on the left margin.

Col. II.

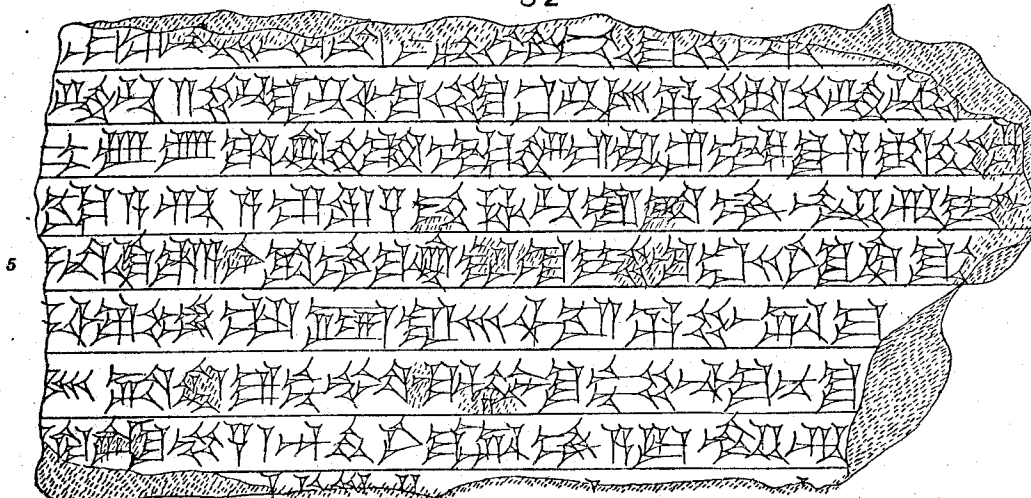
29



31



32



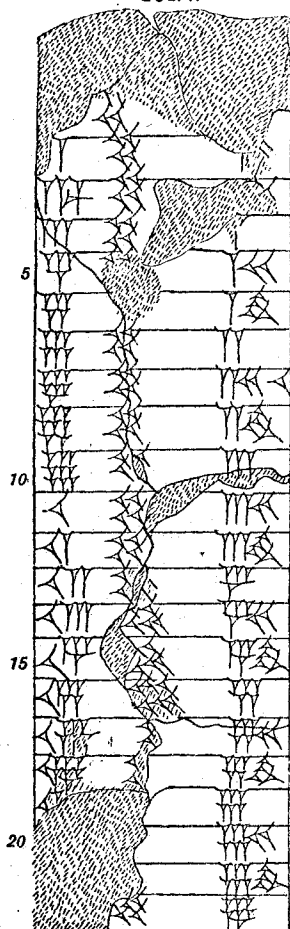




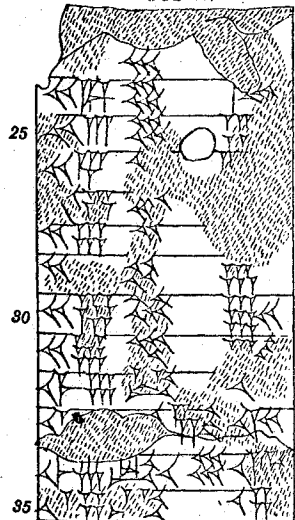


36

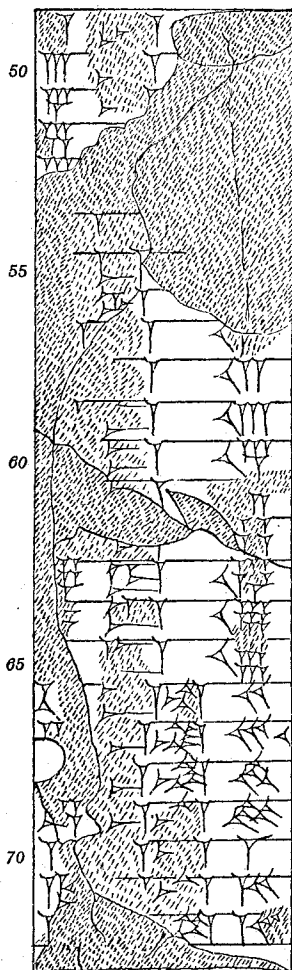
COL. I.



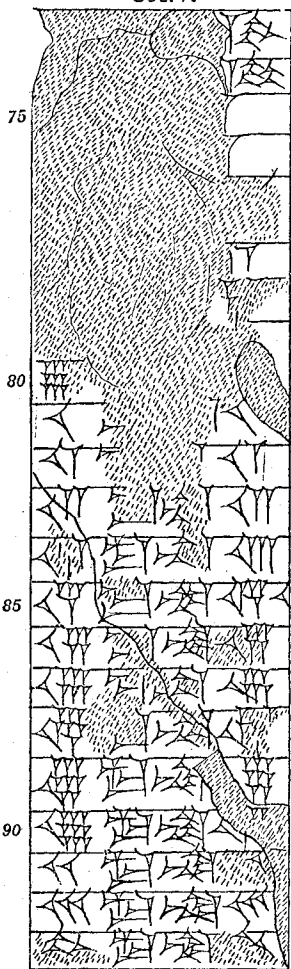
COL. II.



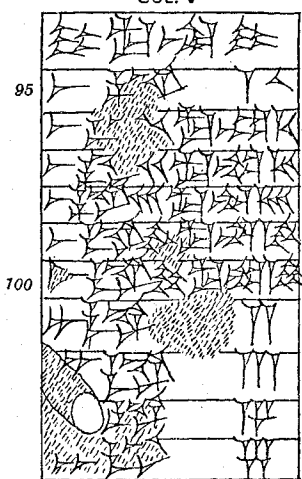
COL. III.



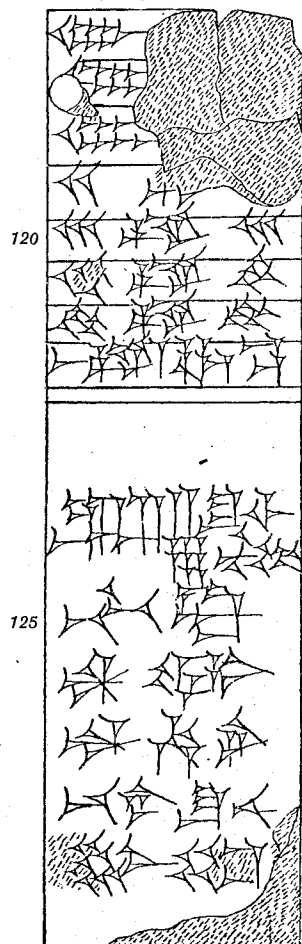
COL. IV.

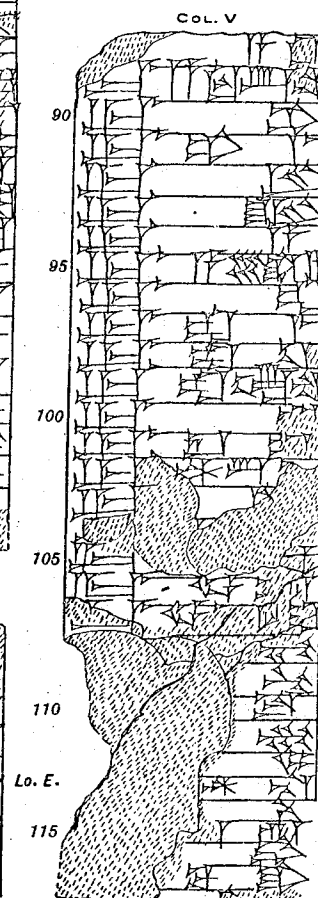
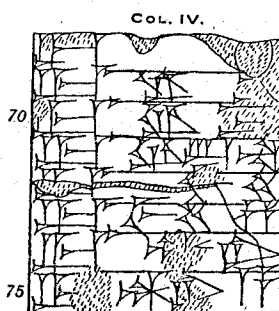
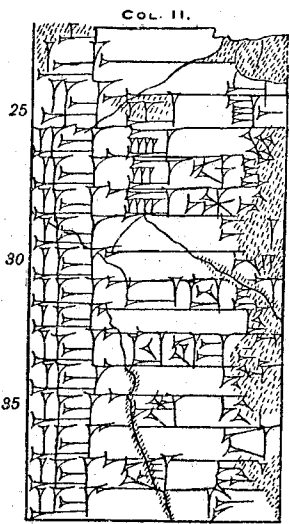
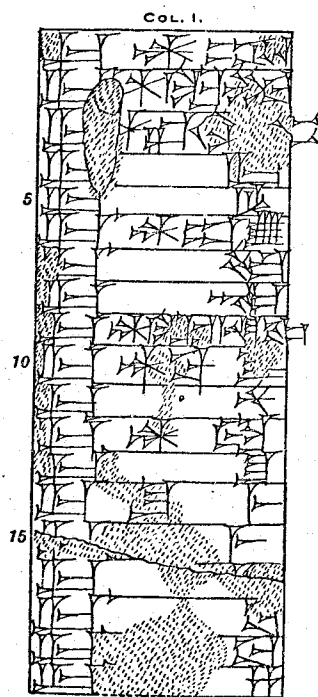
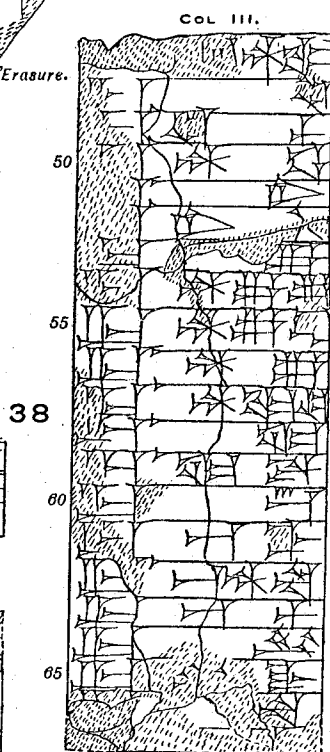
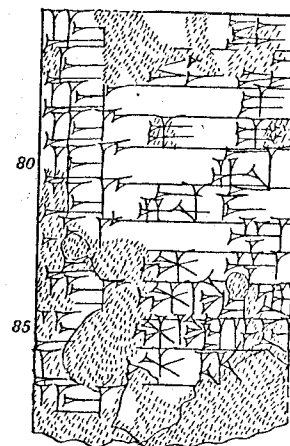
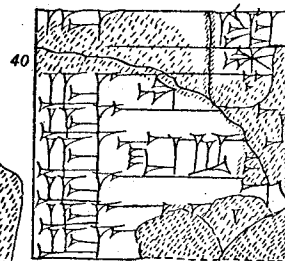
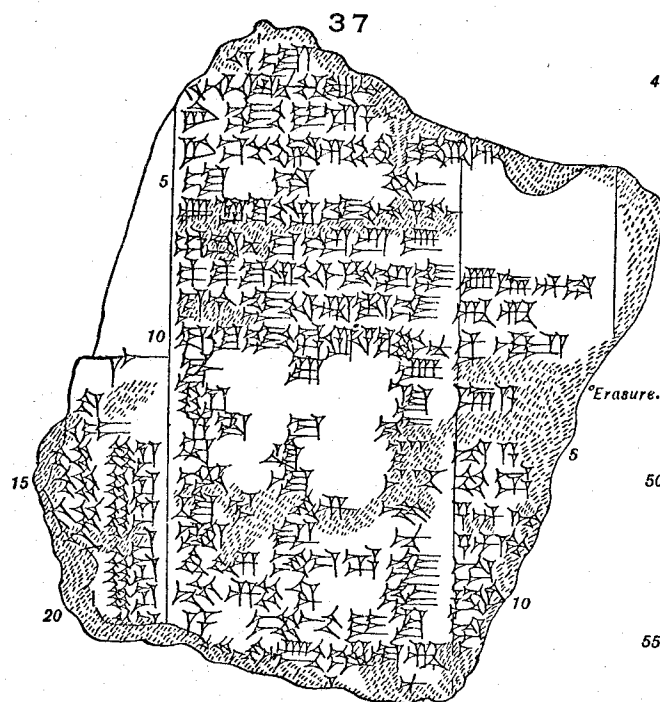


COL. V.



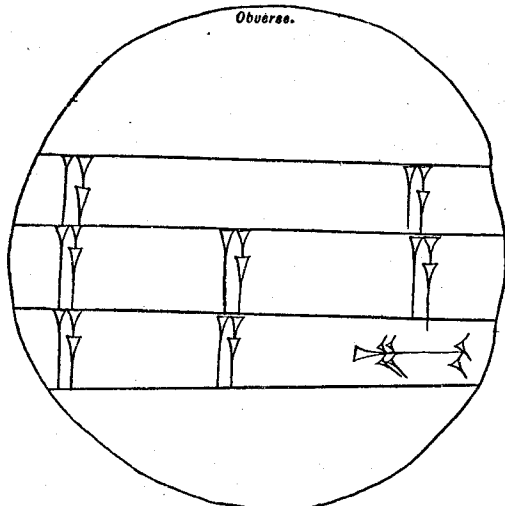
COL. VI.



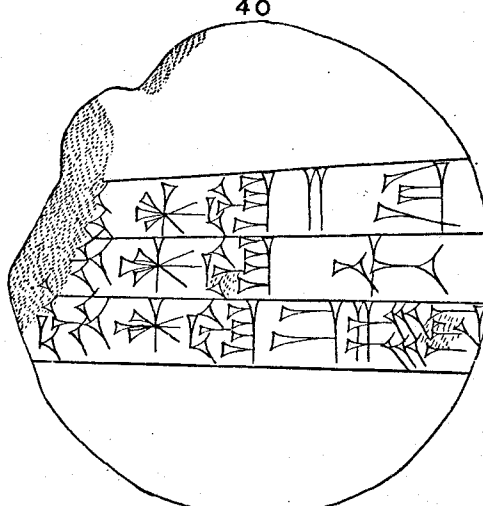


39

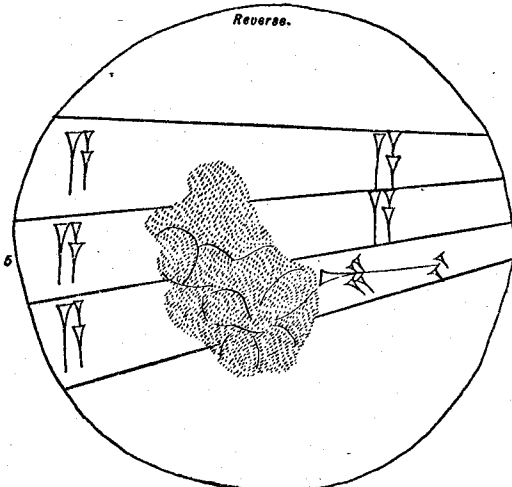
Obverse.



40

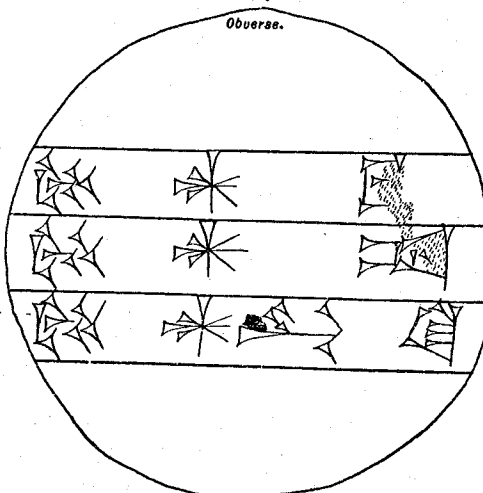


Reverse.



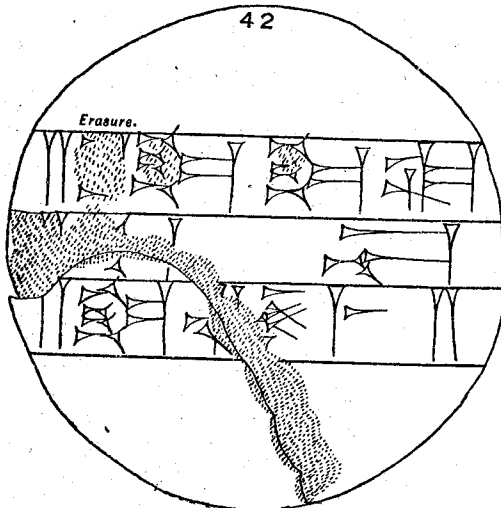
41

Obverse.

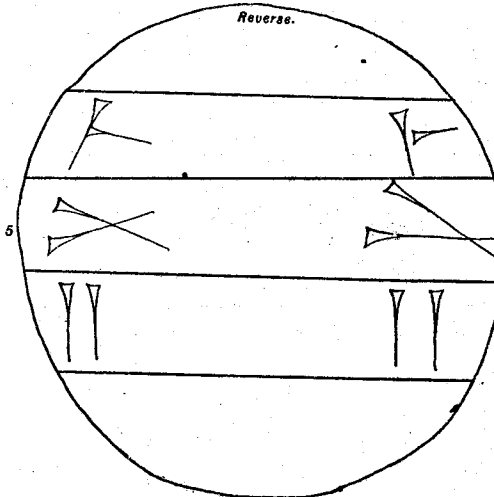


42

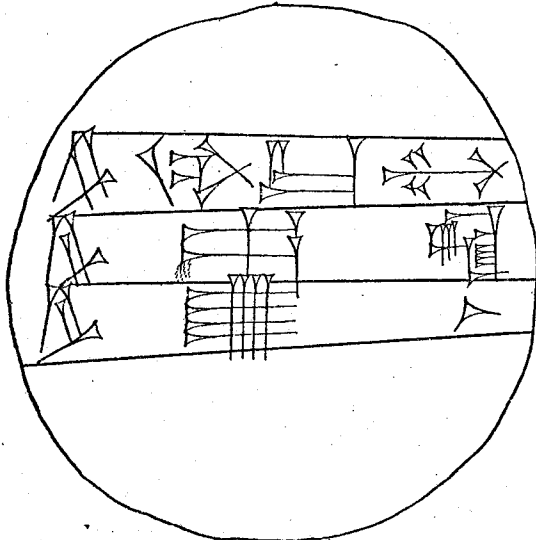
Erasure.



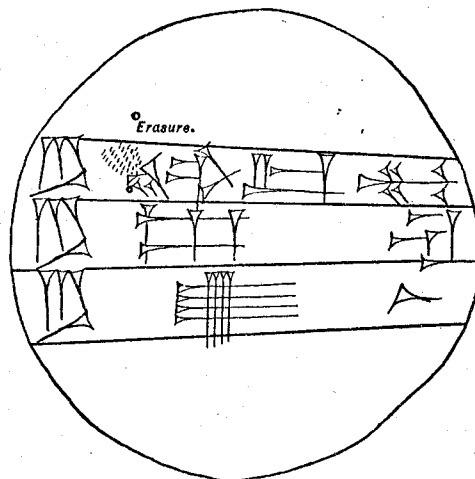
Reverse.



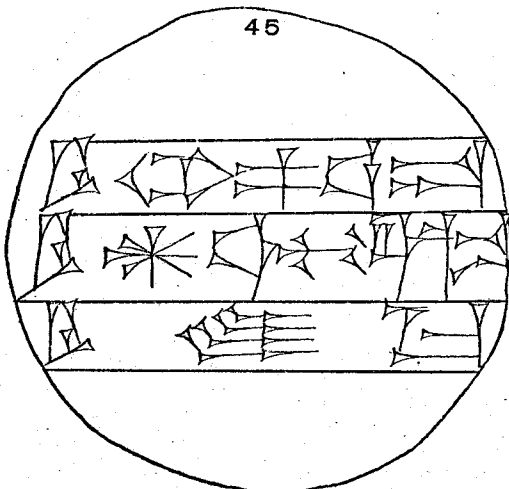
43



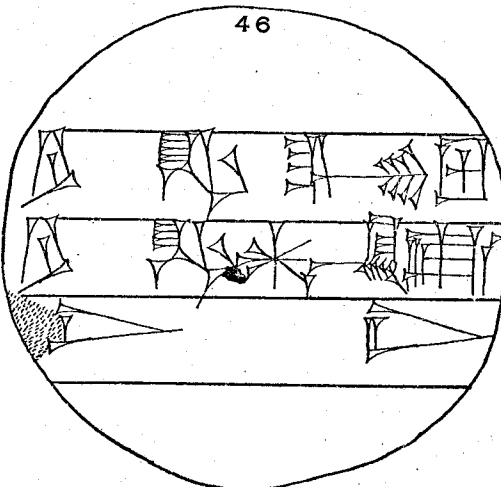
44



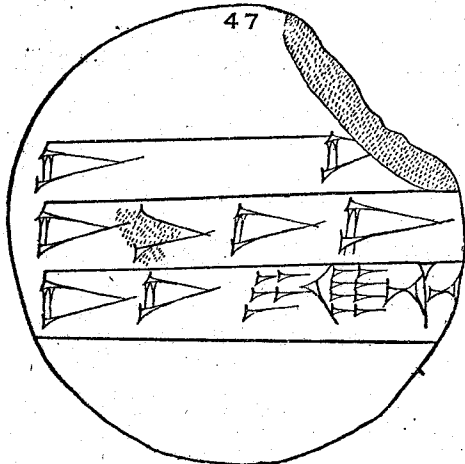
45



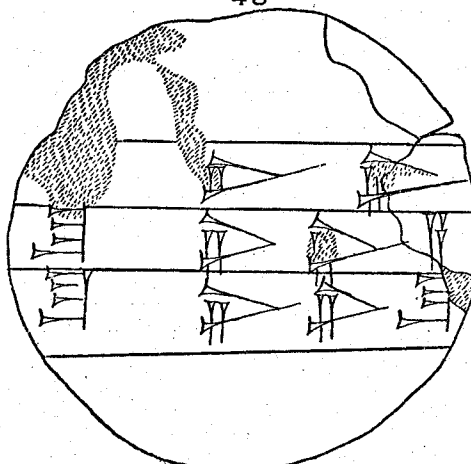
46



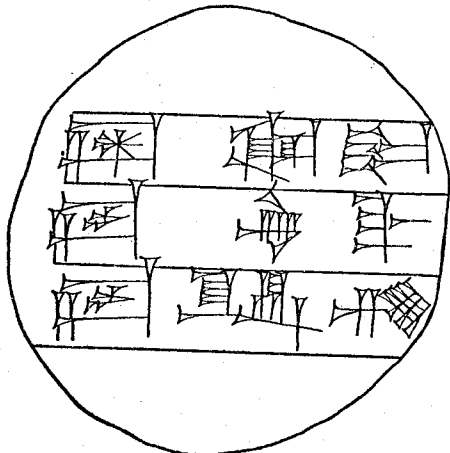
47



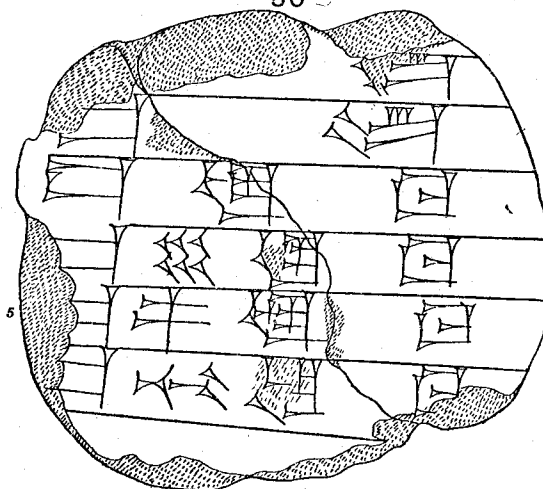
48



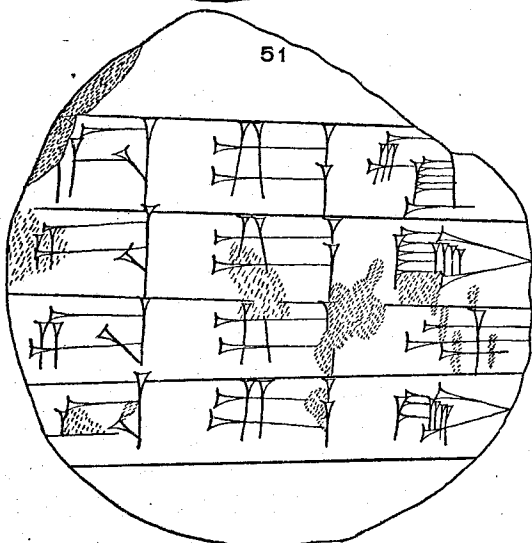
49



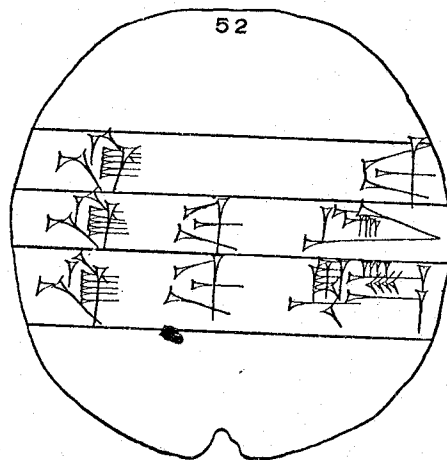
50



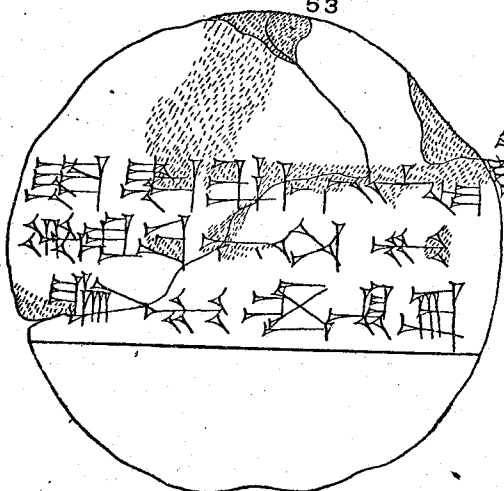
51



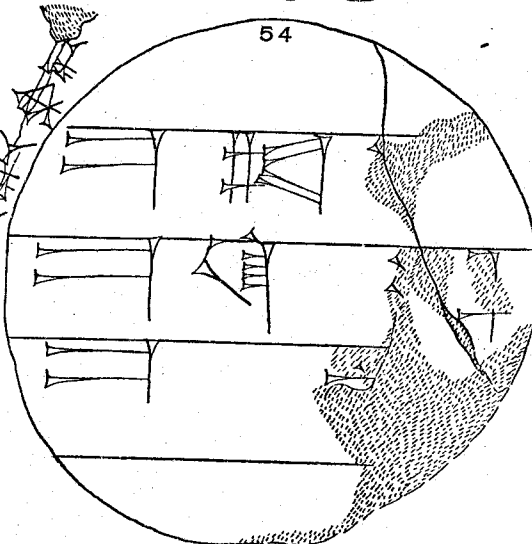
52



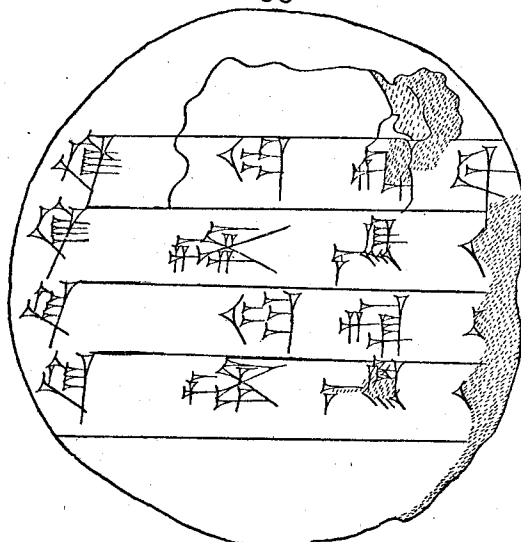
53



54

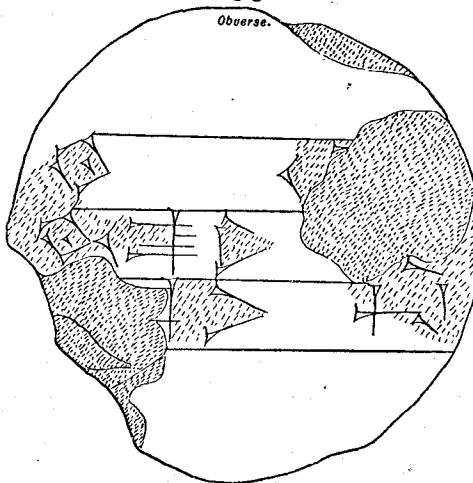


55



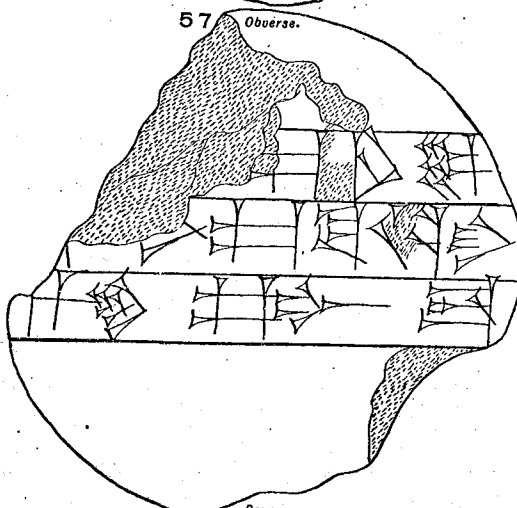
56

*Obverse.*

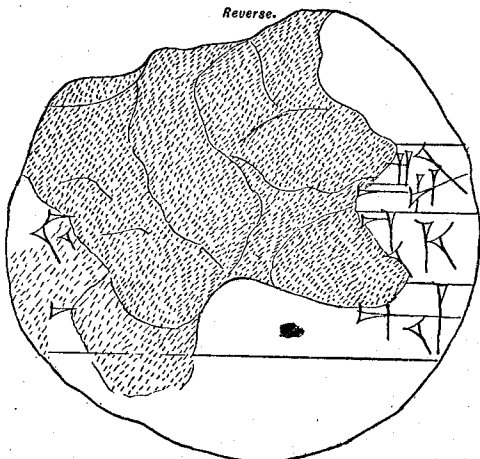


57

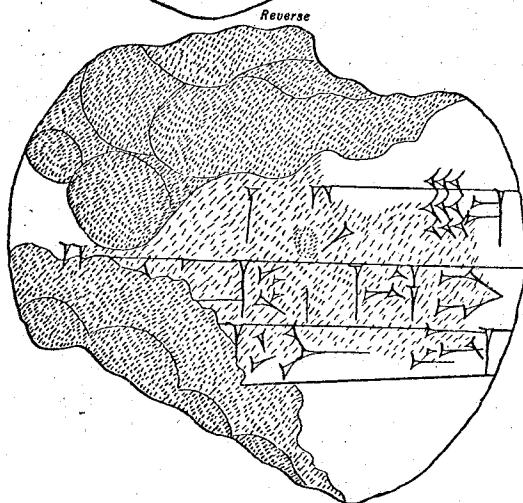
*Obverse.*



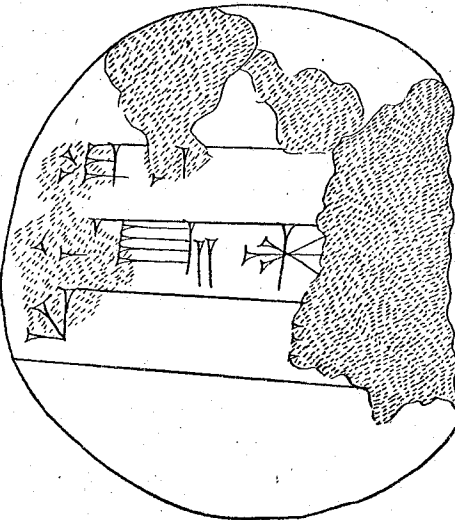
*Reverse.*



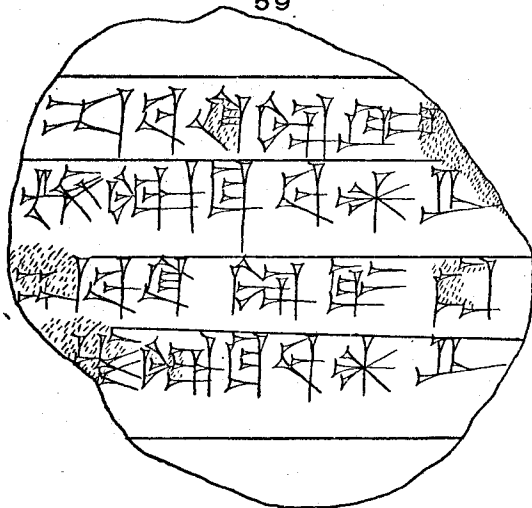
*Reverse.*



58

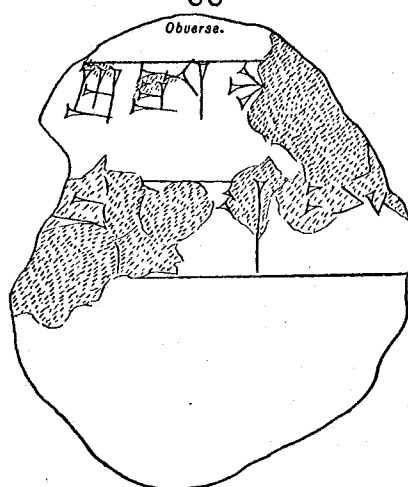


59



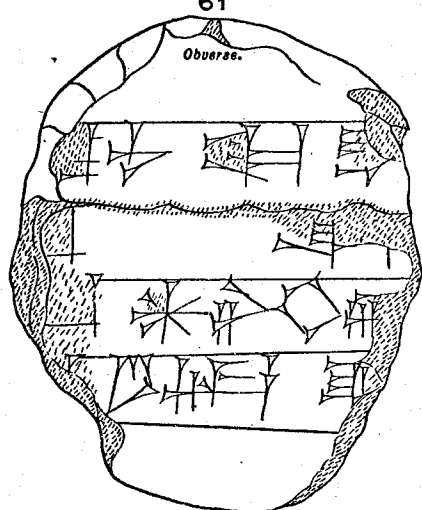
60

Obverse.

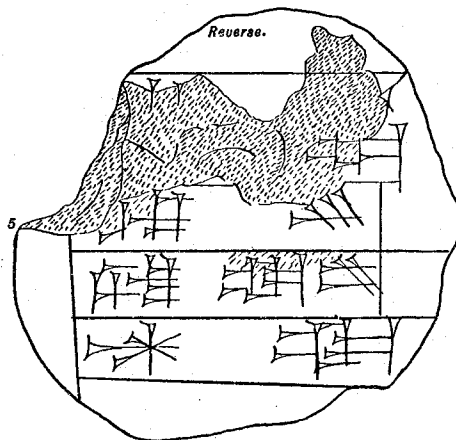


61

Obverse.

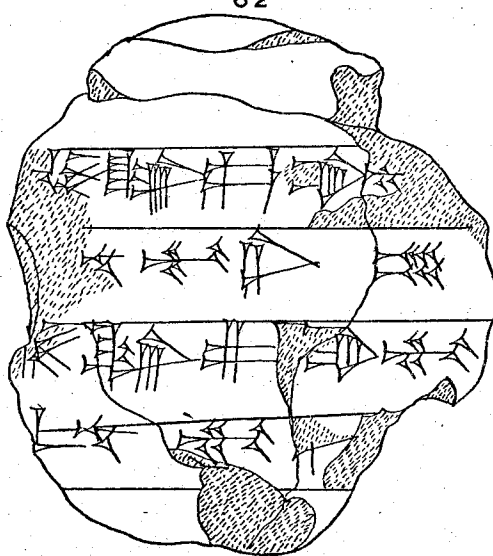
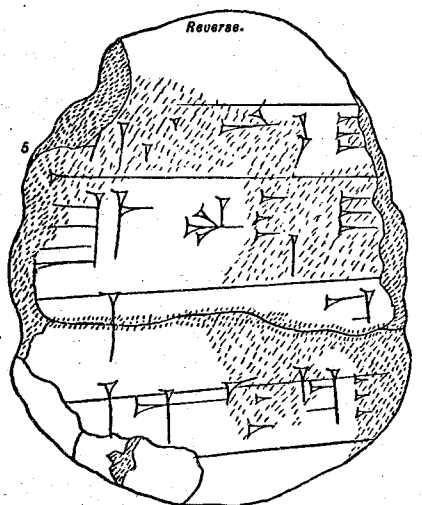


Reverse.

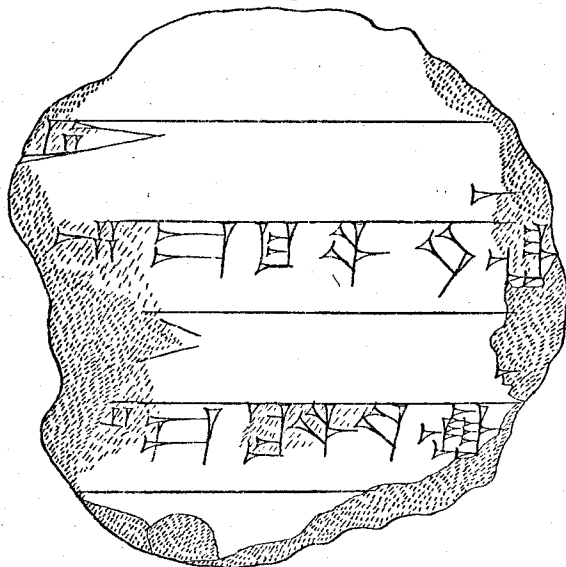


62

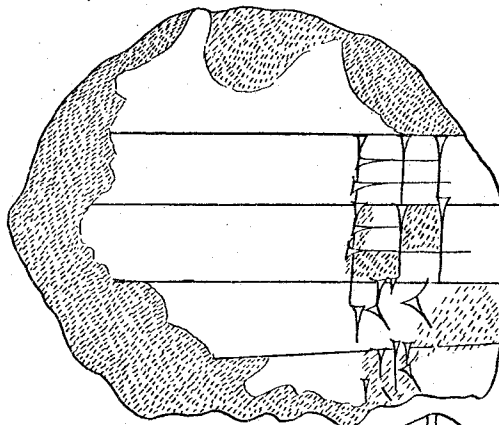
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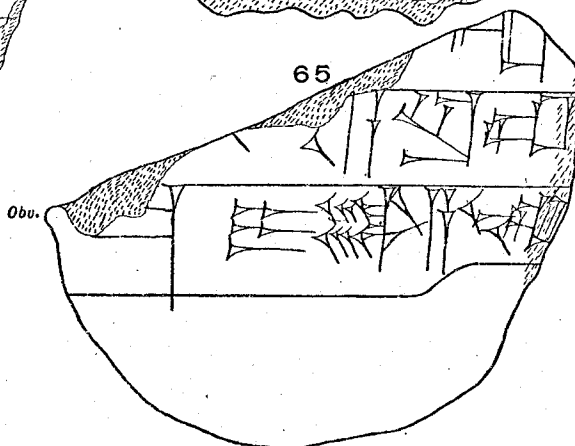
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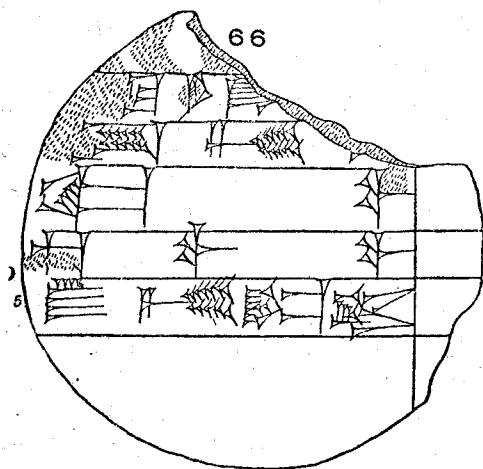
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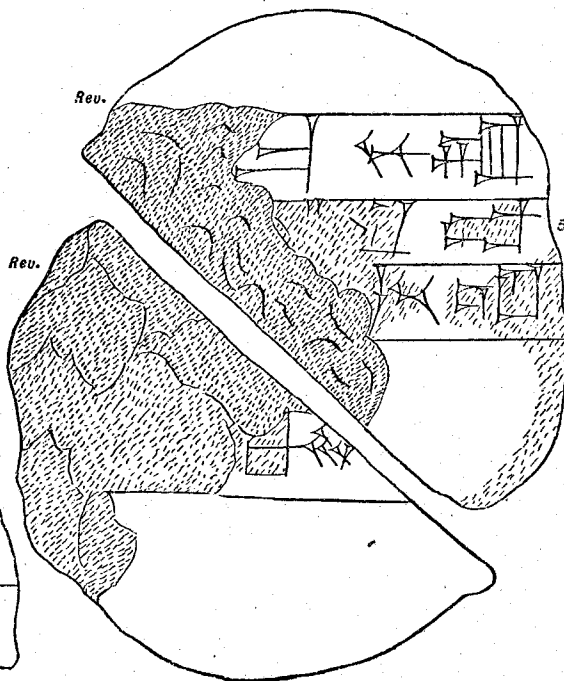
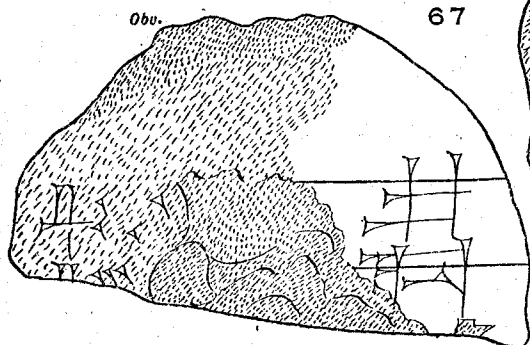
66



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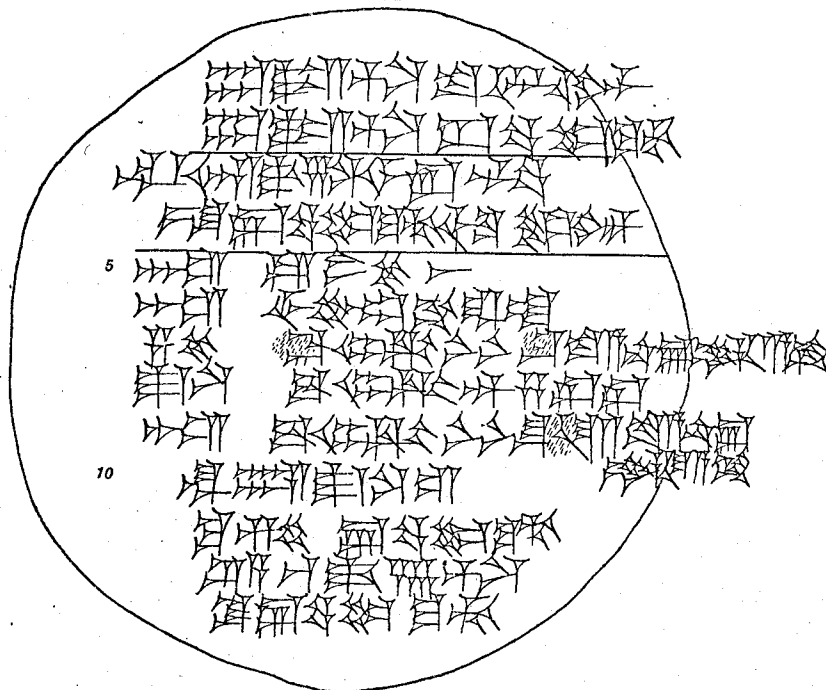
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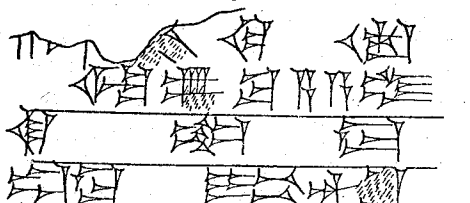
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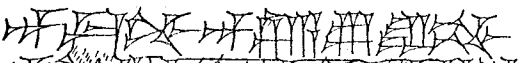



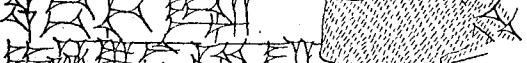



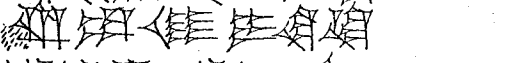
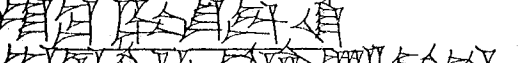
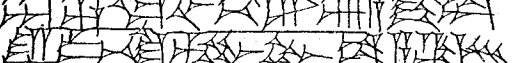
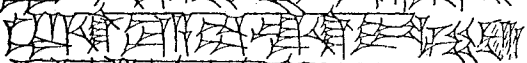

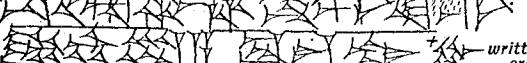
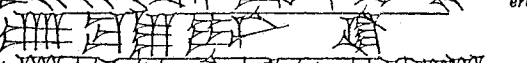

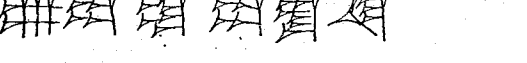
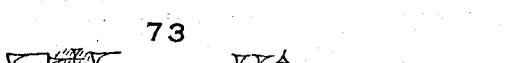





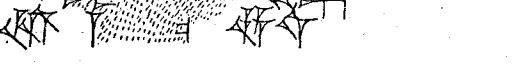






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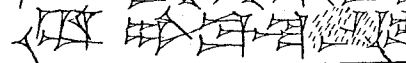
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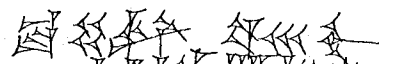
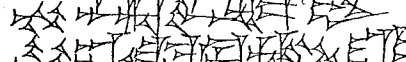
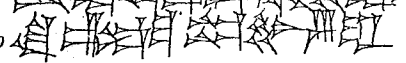
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[illegible]







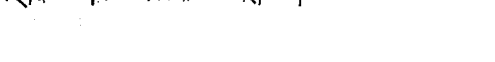





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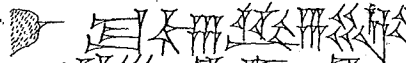


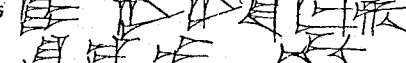
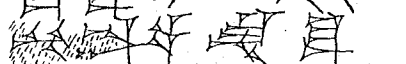
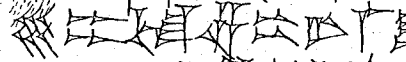

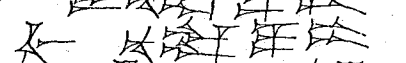
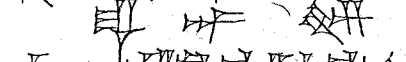


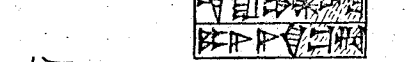








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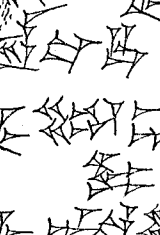
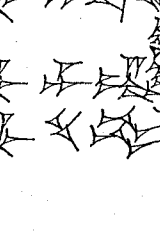
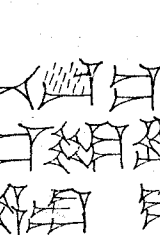
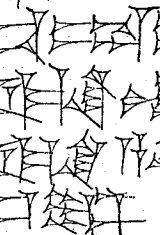

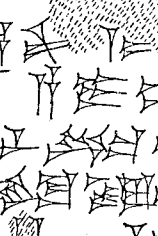
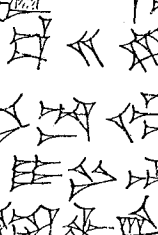
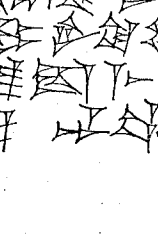
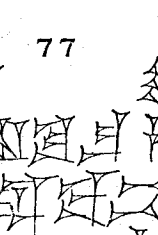
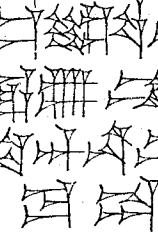




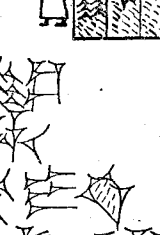
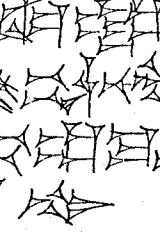

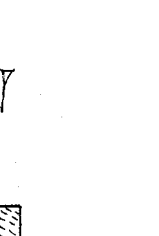
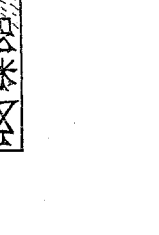
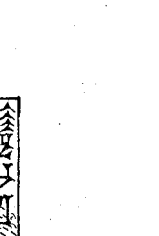

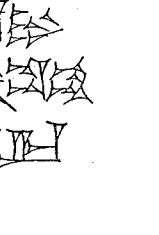




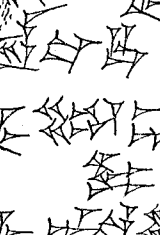
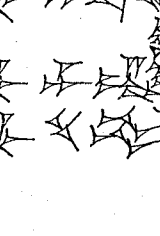
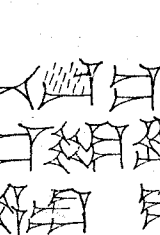
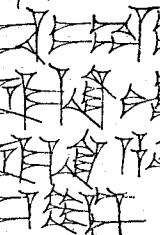

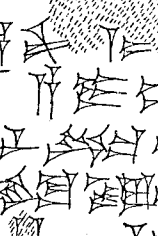
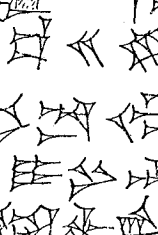
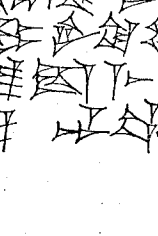
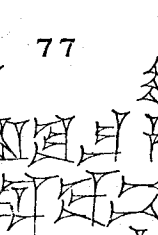
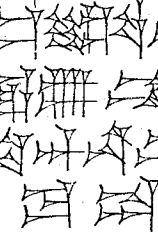




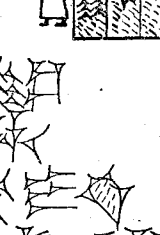
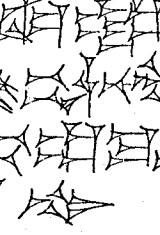

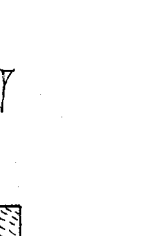
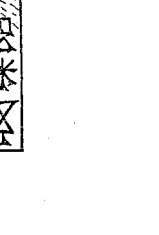
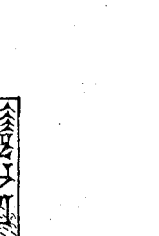

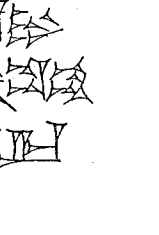
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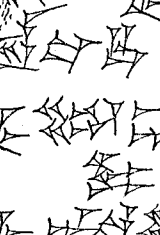
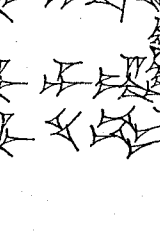
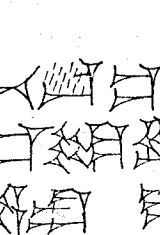
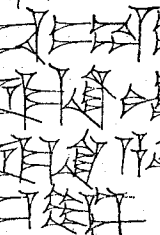

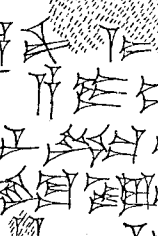
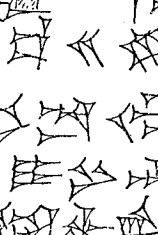
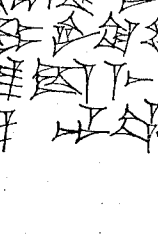
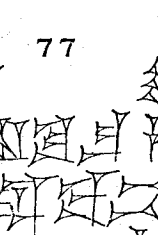
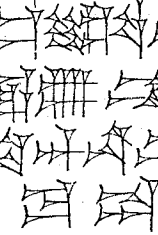




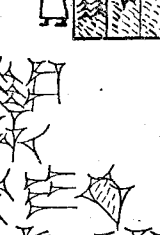
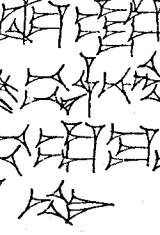

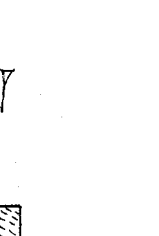
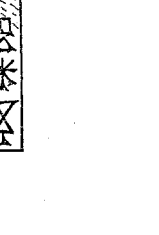
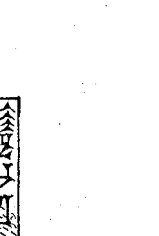

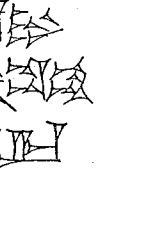
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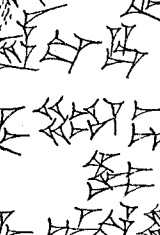
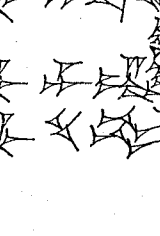
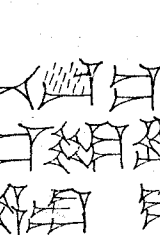
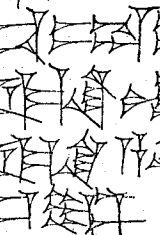

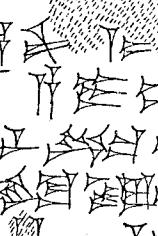
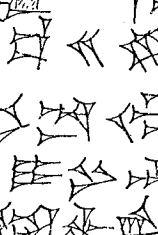
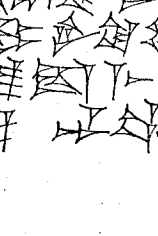
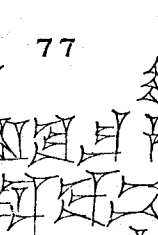
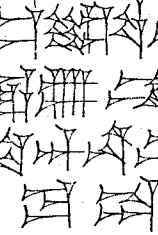




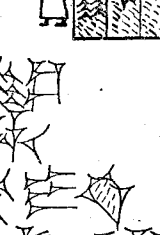
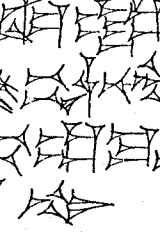

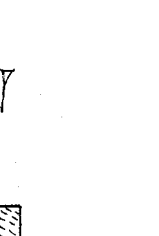
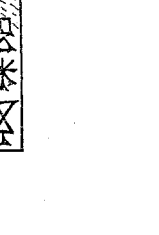
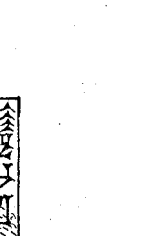

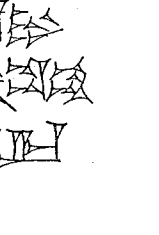


15.   
 16. 



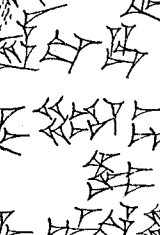
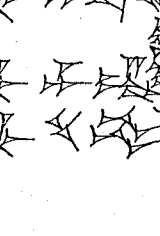
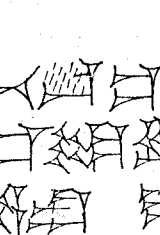
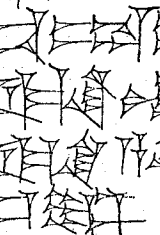

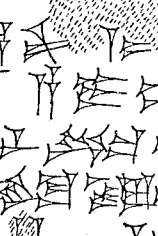
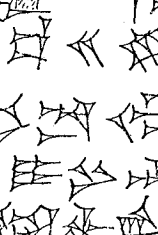
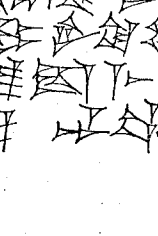
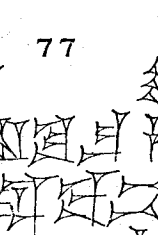
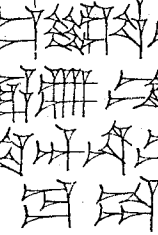




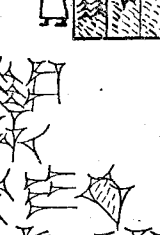
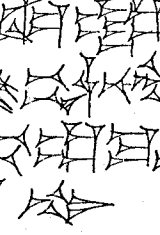

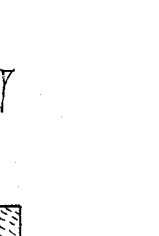
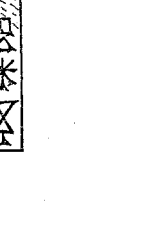
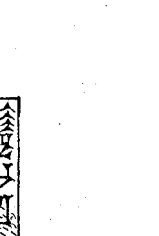

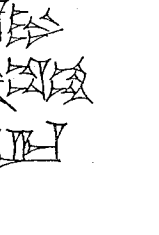
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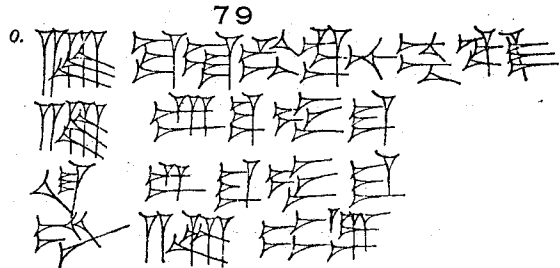
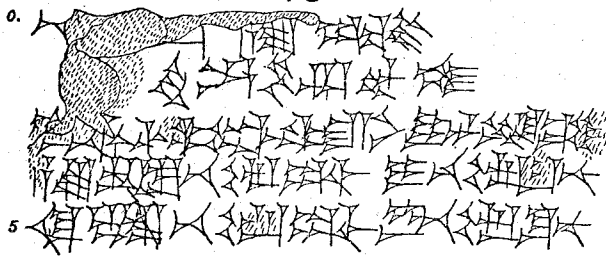
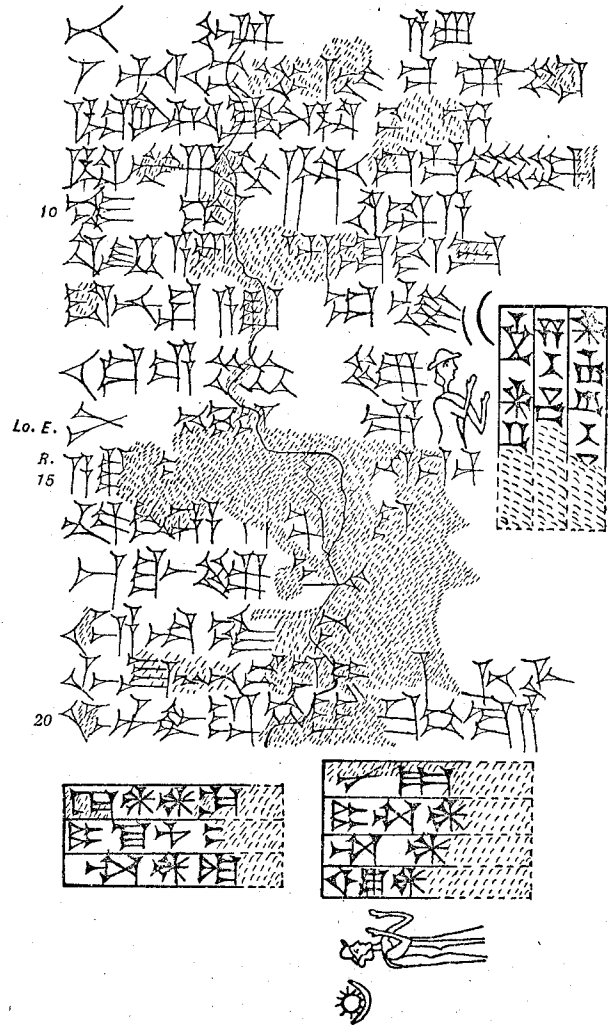
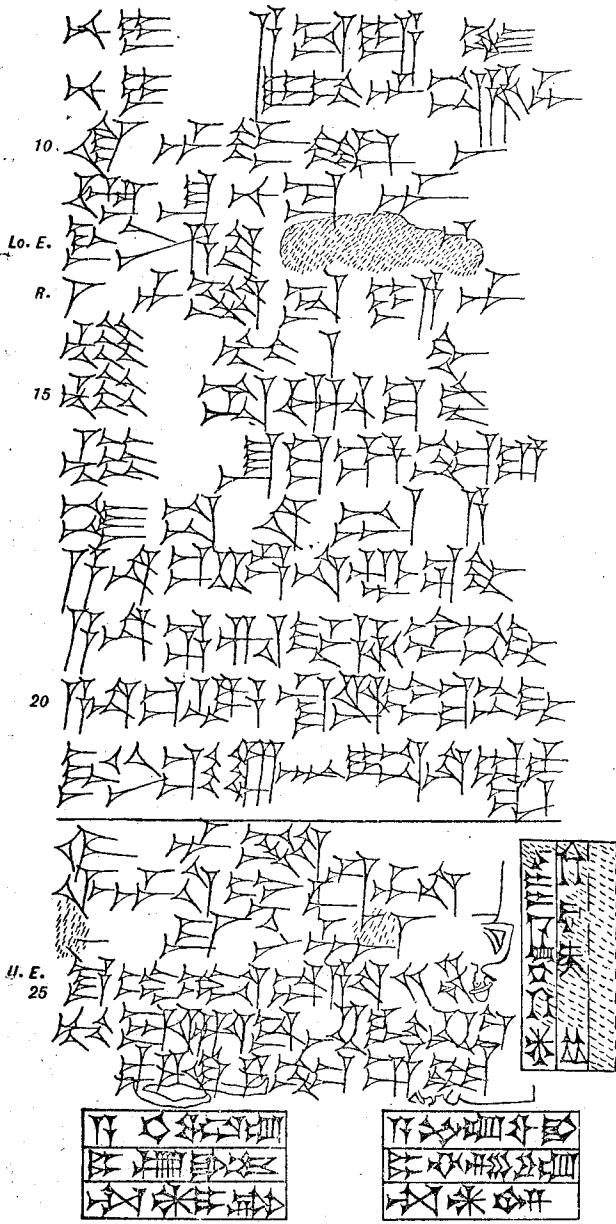
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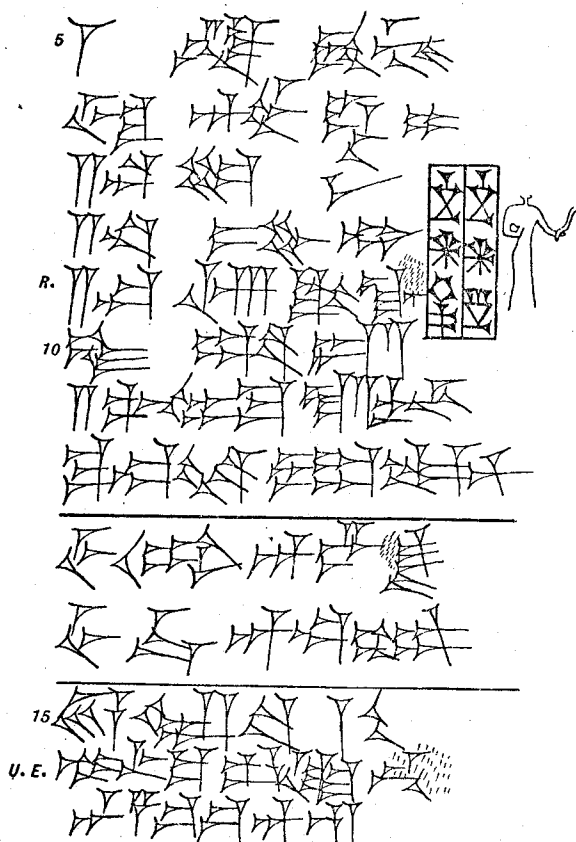
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20.                        

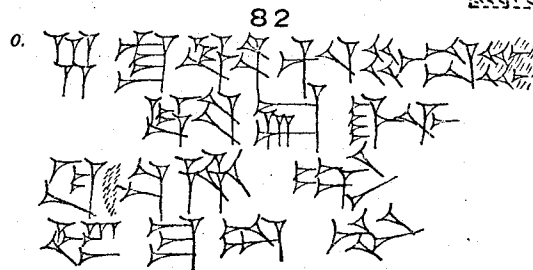
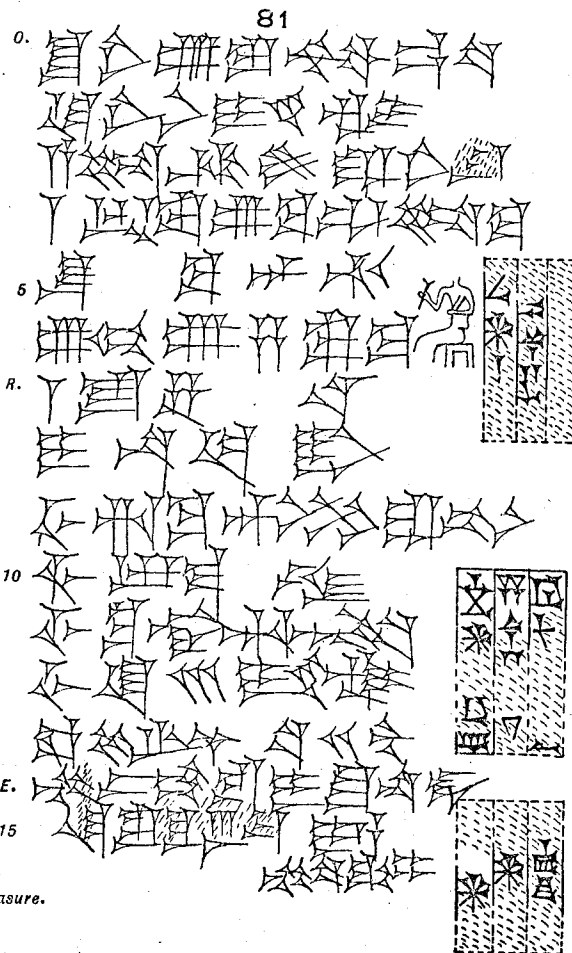
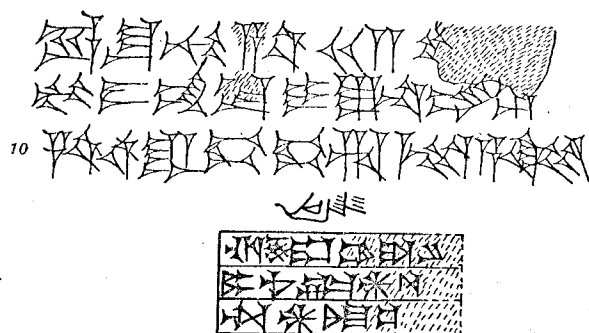
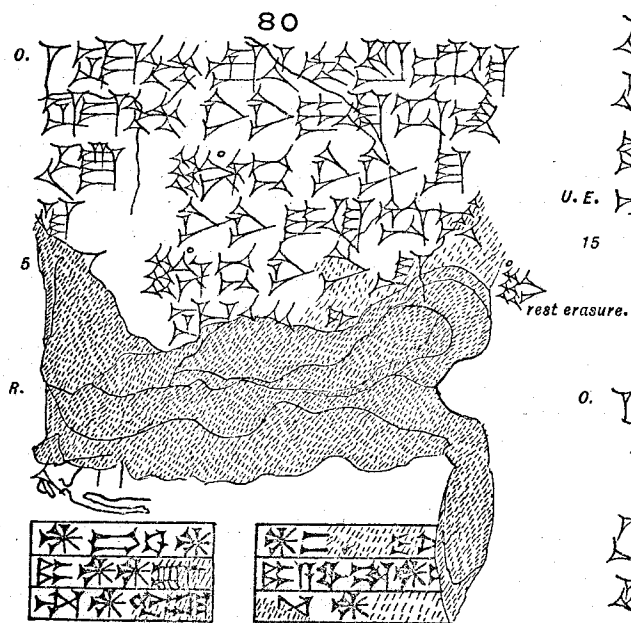
77

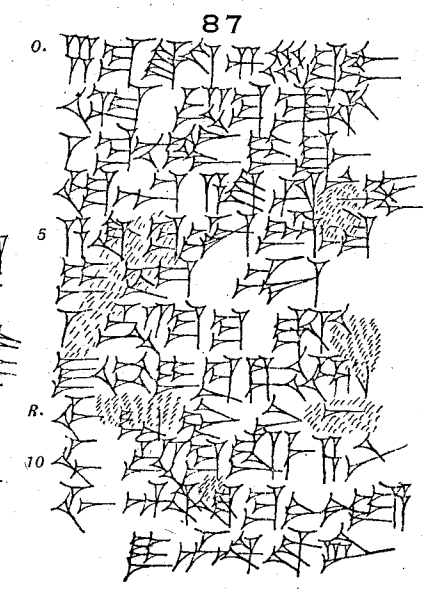
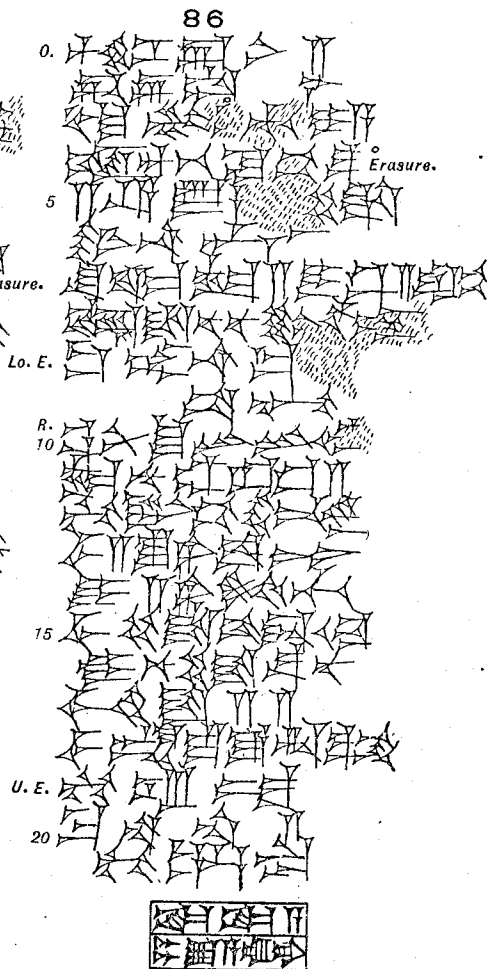
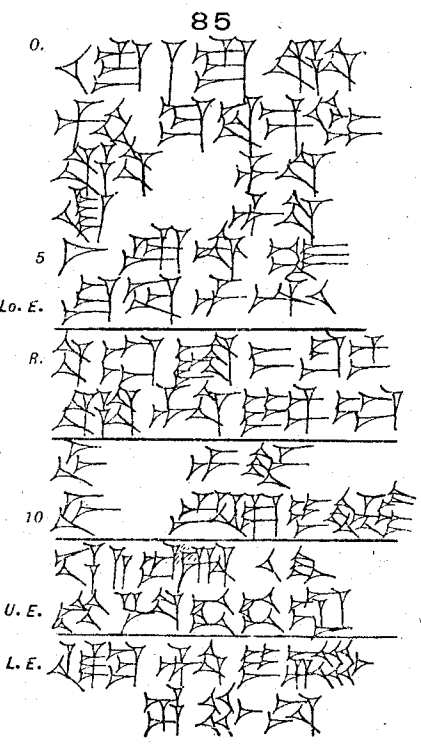
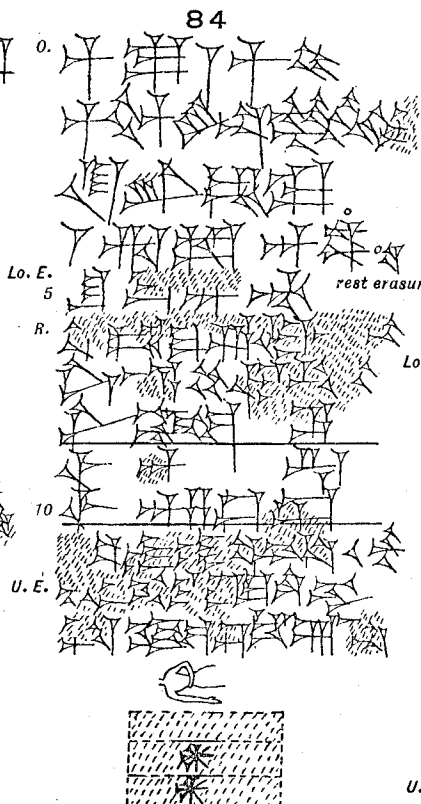
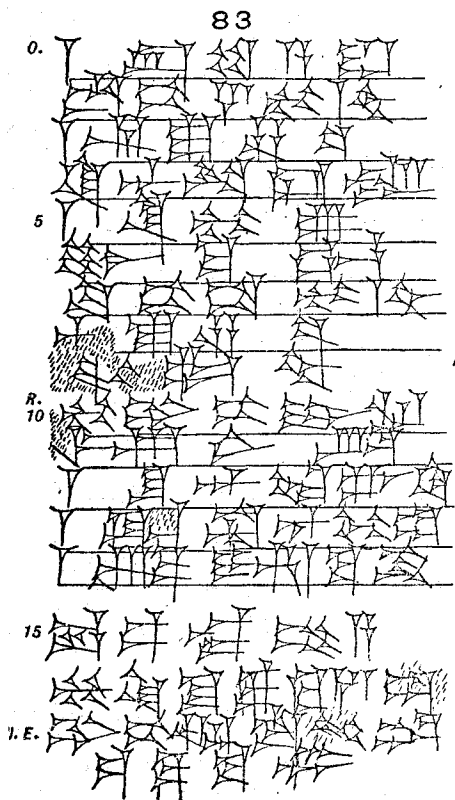
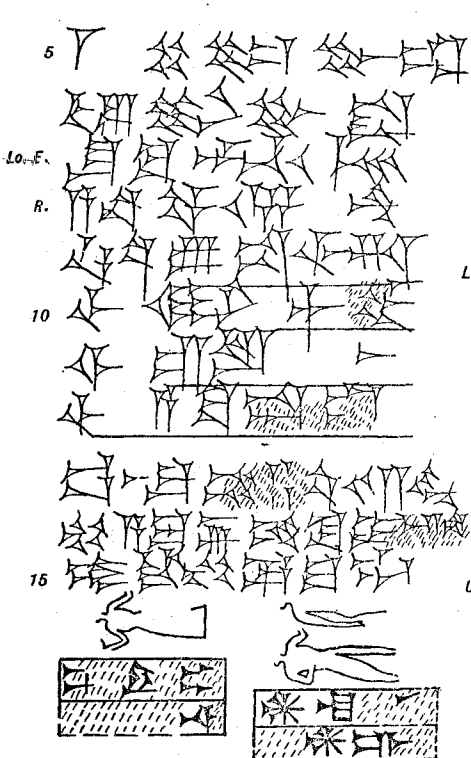
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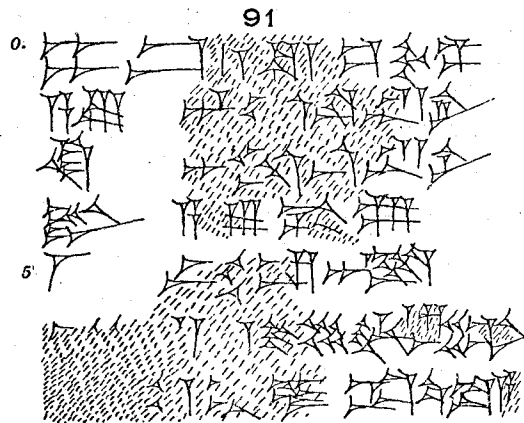
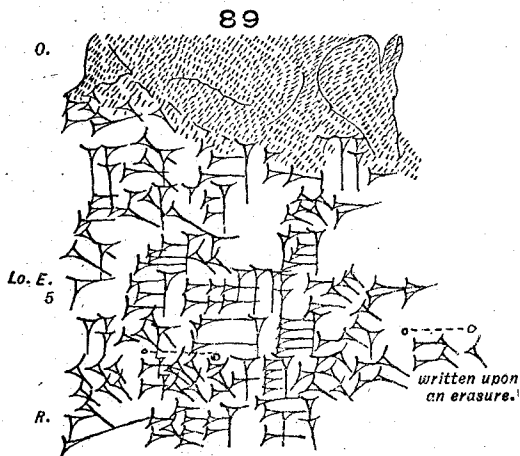
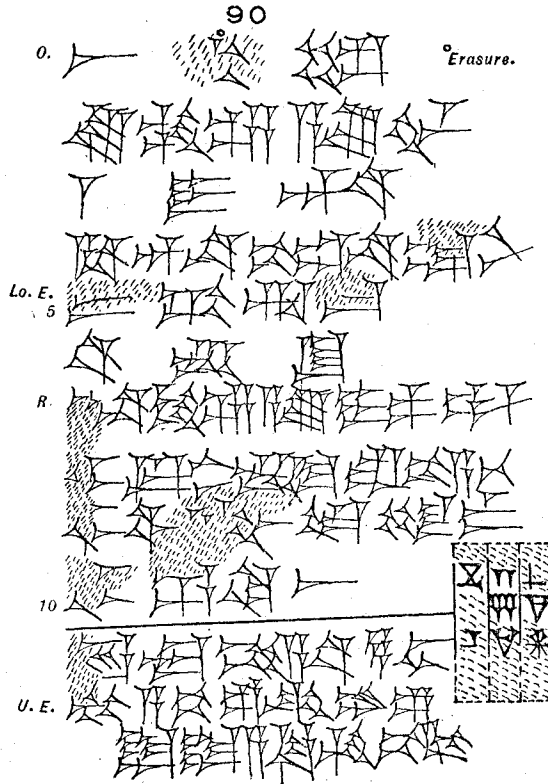
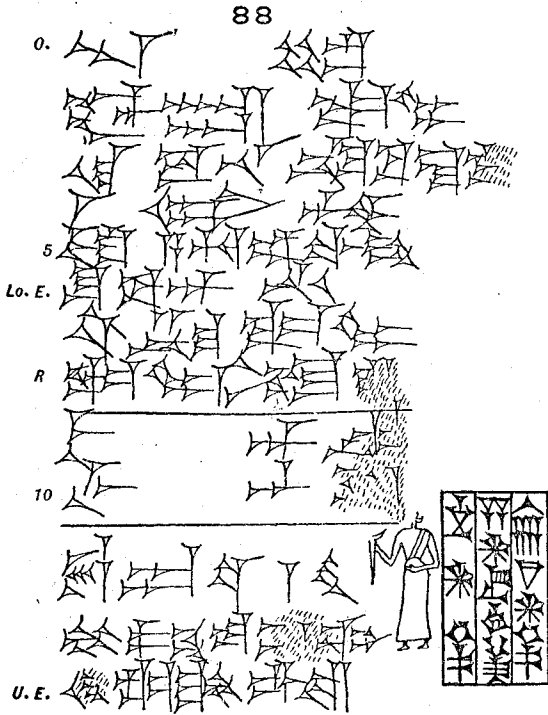
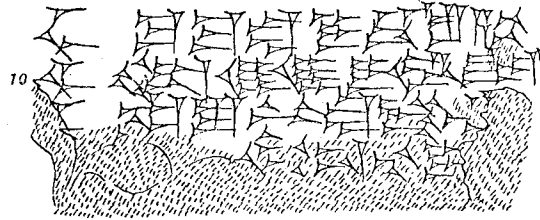
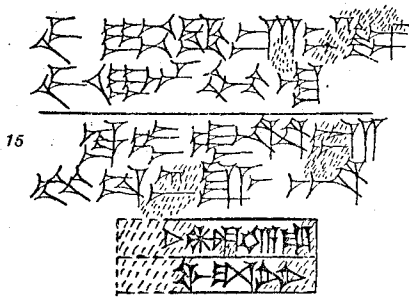




CASE









Lo. E. 10  
R.  
92  
15

Lo. E. 5  
R.  
10

0.  
U. E.  
5

R.  
10

94  
0.  
5  
R.  
10

15  
L. E.  
20



100

0. *Insert here.*  
 5. *rest erasure.*  
 10.

20.

101

0.   
 5.   
 10.

*Erasure.*

10. E.   
 R. *rest erasure.*

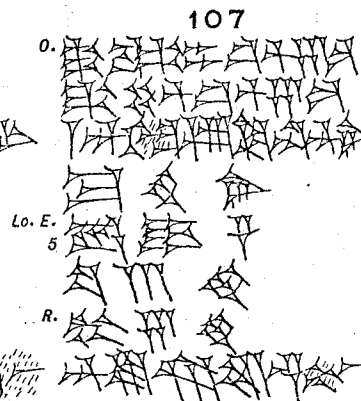
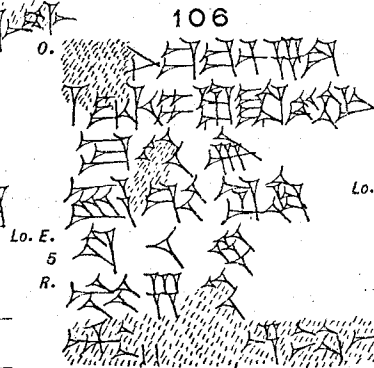
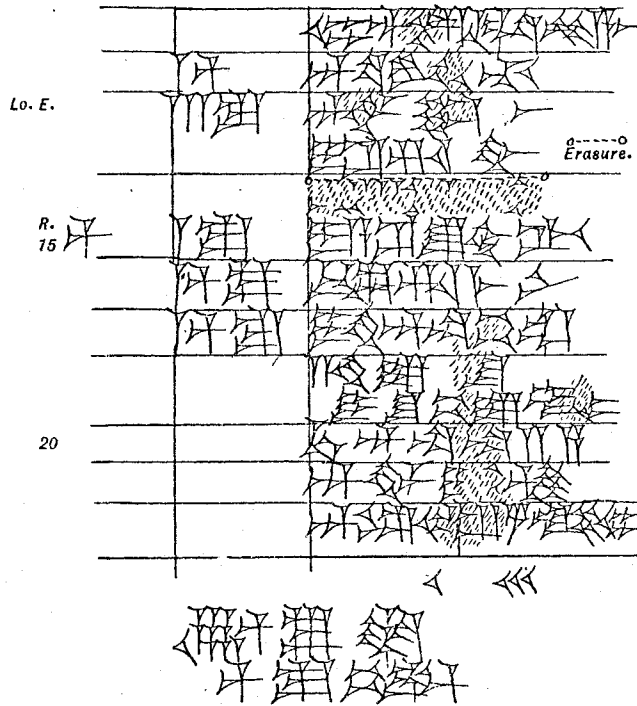
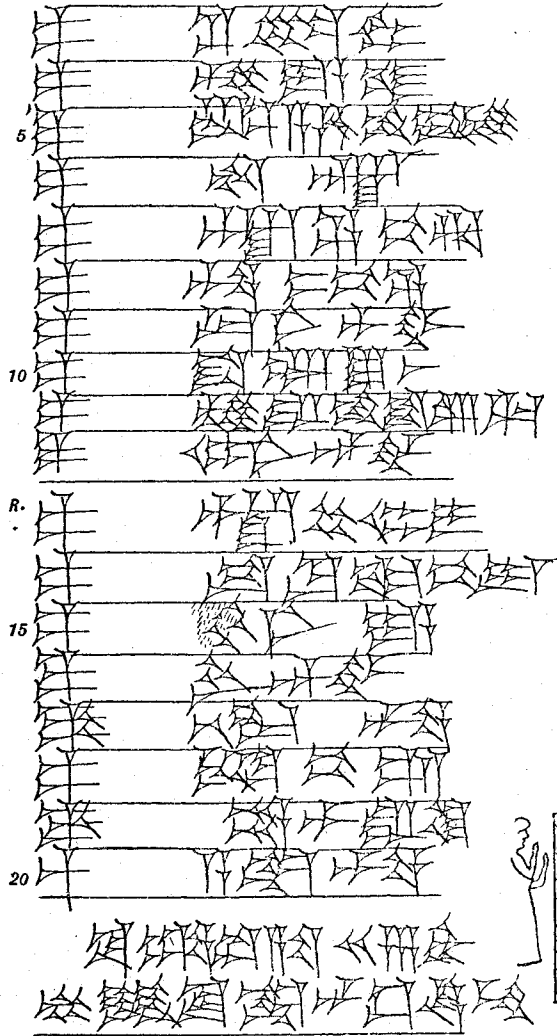
102

0.   
 5. *Erasure.*  
 R.   
 10.

*Erasure.*

103

0.   
 1.



[illegible][illegible][illegible]

15  
U. E.

112

0.  
5.  
R.  
10.

113

0.  
5.  
R.  
10.  
15.

114

0.  
5.  
10.  
Lo. E.  
R.  
15.  
20.  
U. E.

115

0.  
5.  
10.

Lo. E.

15  
R.  
20  
U. E.  
25

117

0.  
5  
R.  
10  
U. E.

116


0.  
5  
Lo. E.  
10  
R.  
15  
U. E.  
20

118

0.  
5  
R.  
10  
U. E.  
15

119

0.  
Misplaced  
by scribe.

L. E.  Dittography.

*Dittography.*



124

0.   
 5.   
 10.   
 Lo. E.   
 R.   
 15.   
 20.   
 Lo. E.

U. E.

127

0.   
 5.   
 10.   
 R.   
 10.

128

0.   
 5.

125

0.   
 5.   
 Lo. E.   
 R.   
 10.

126

0.   
 5.   
 Lo. E.   
 R.   
 10.

129

0.   
 5.   
 Lo. E.   
 R.   
 10.

131

0. *[Voynich script]*

5 *[Voynich script]*

10 *[Voynich script]*

15 *[Voynich script]*

20 *[Voynich script]*

R. *[Voynich script]*

25 *[Voynich script]*

30 *[Voynich script]*

35 *[Voynich script]*

40 *[Voynich script]*

*rect*  
*obscure*

*Lo. E.*



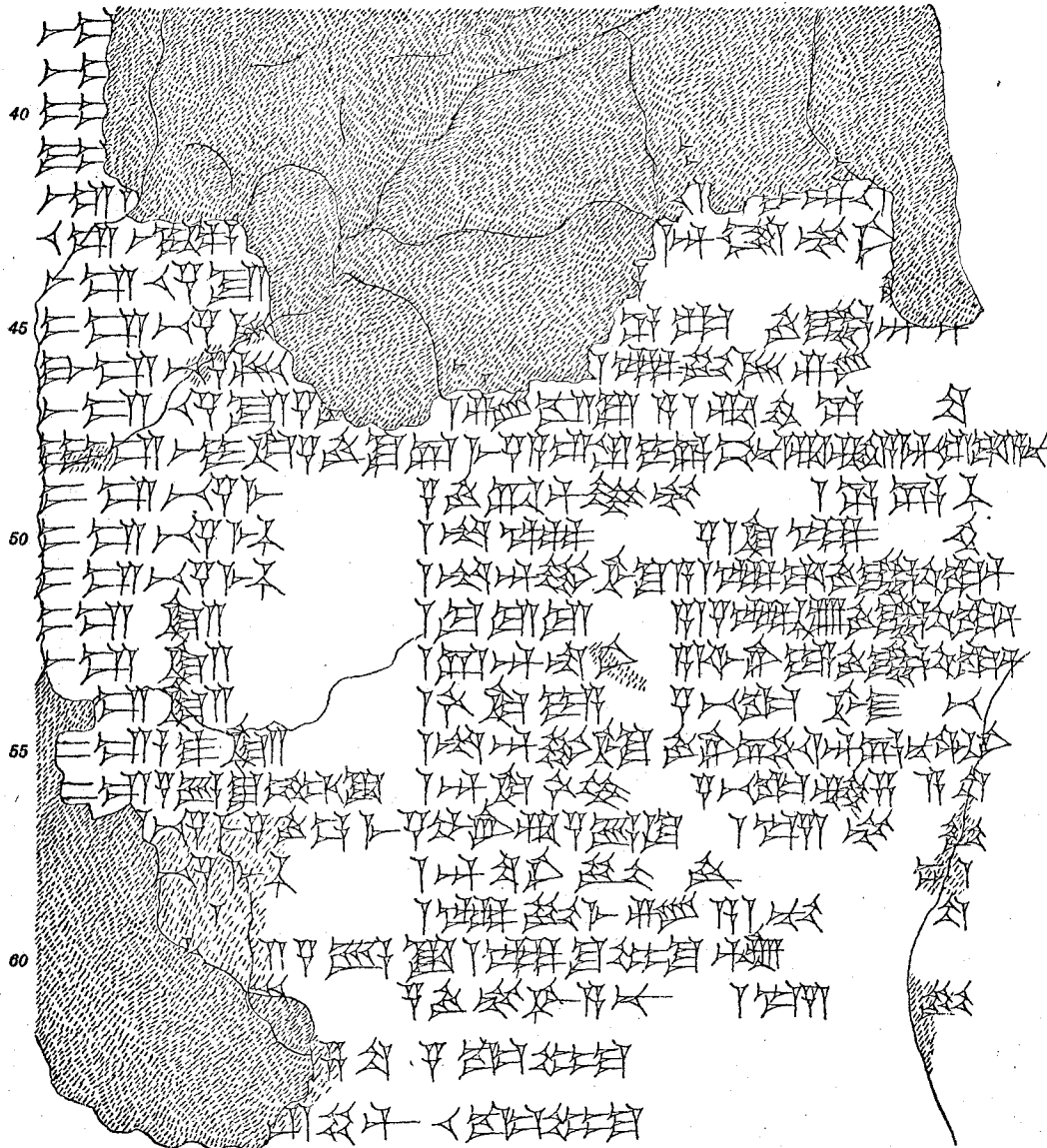


CONTINUED

5  
 10  
 15  
 20  
 25  
 30  
 35

The text is written in a cuneiform script, arranged in horizontal lines. The script is dense and appears to be a form of Akkadian or Sumerian. The text is divided into sections by horizontal lines, with some sections being more prominent than others. The text is written on a surface that appears to be a tablet or a piece of parchment, with some irregularities in the shape and texture. The text is written in a way that suggests it is a continuation of a previous text, as indicated by the word "CONTINUED" at the top. The text is written in a way that suggests it is a list or a series of entries, with some entries being numbered (5, 10, 15, 20, 25, 30, 35). The text is written in a way that suggests it is a record or a document, with some entries being more detailed than others. The text is written in a way that suggests it is a list or a series of entries, with some entries being numbered (5, 10, 15, 20, 25, 30, 35). The text is written in a way that suggests it is a record or a document, with some entries being more detailed than others.

CONTINUED



134

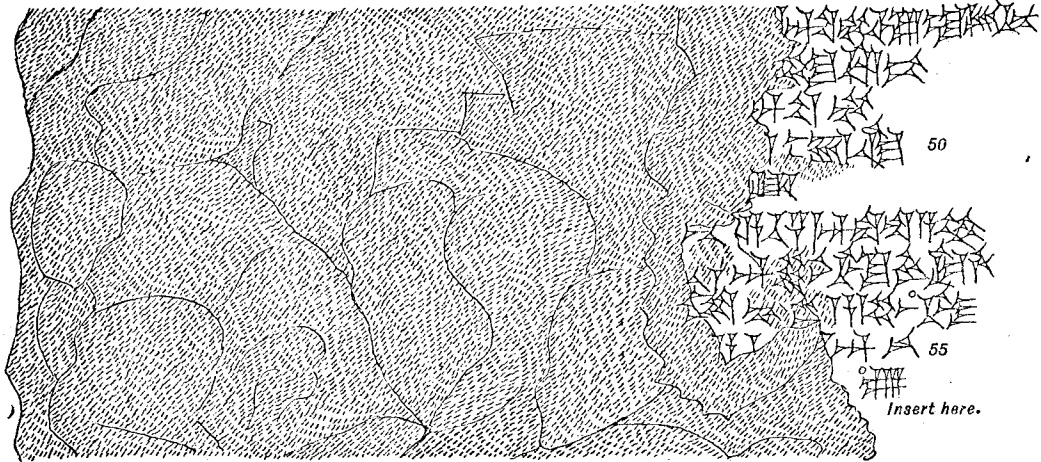
[illegible]

CONTINUED

10 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚



CONTINUED



50

55

Insert here.

135



0.

5

10

15

20

Lo. E.



Fragment of a clay tablet with cuneiform text.



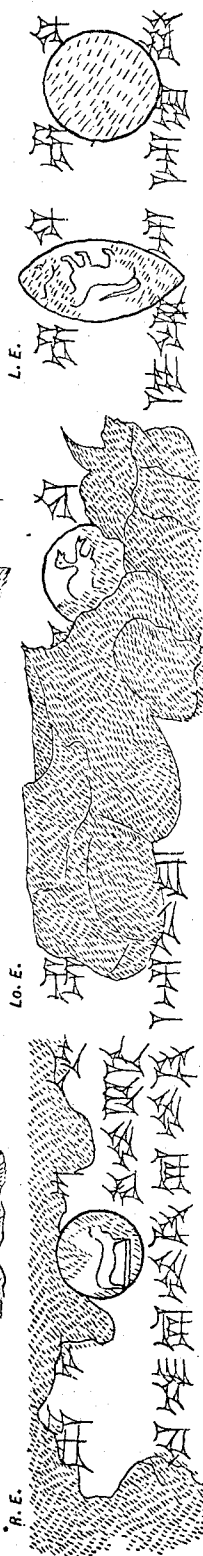


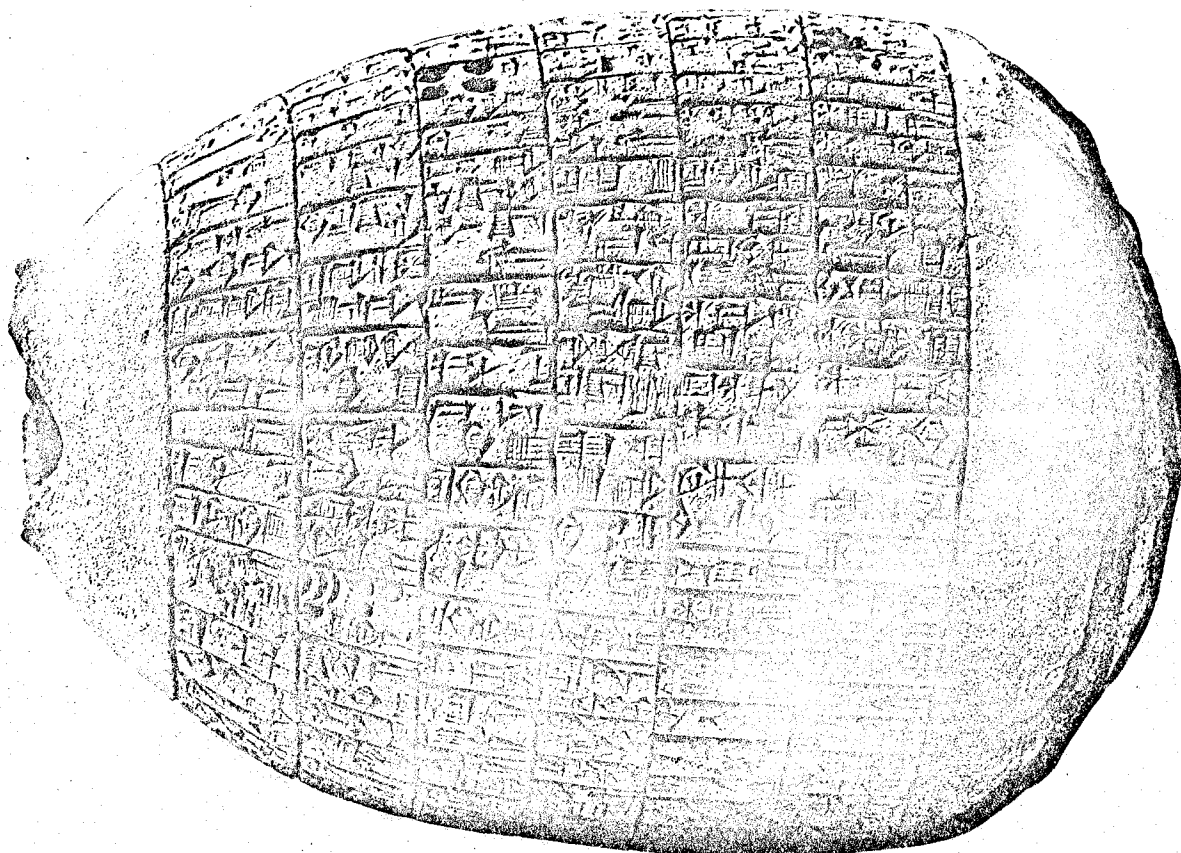
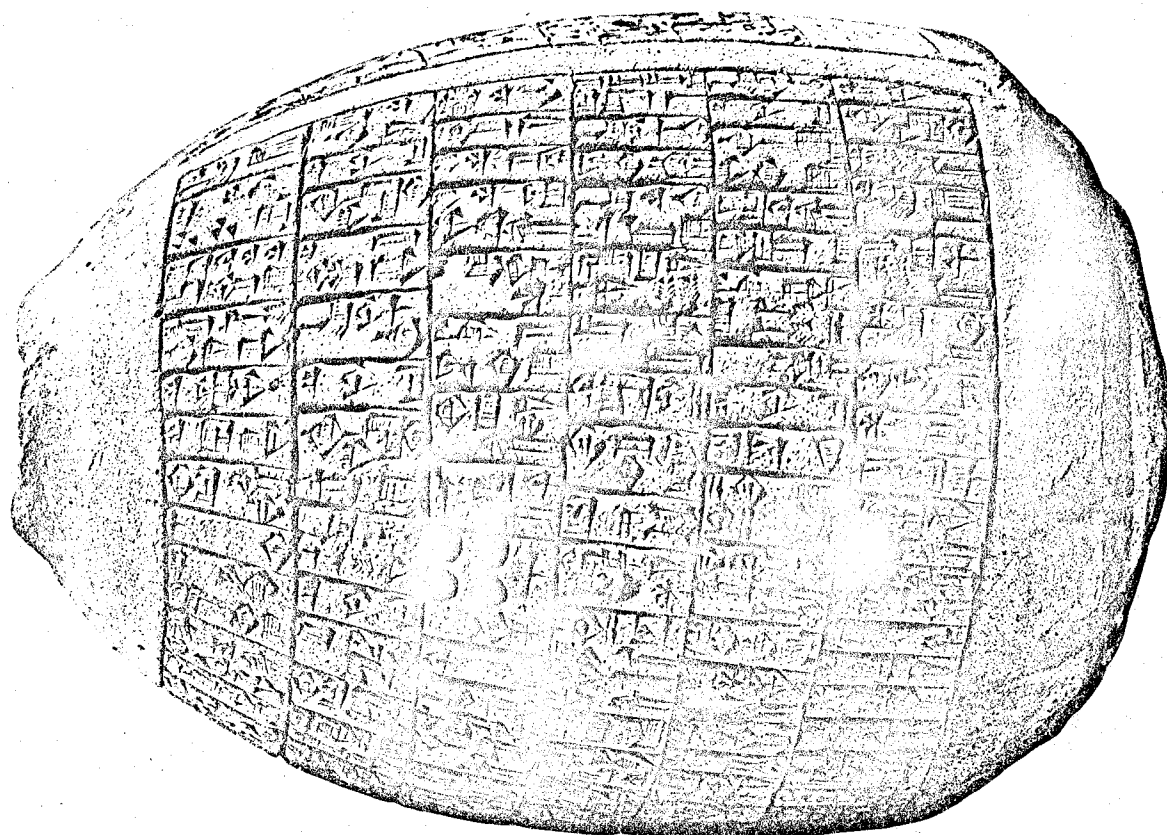
CONTINUED

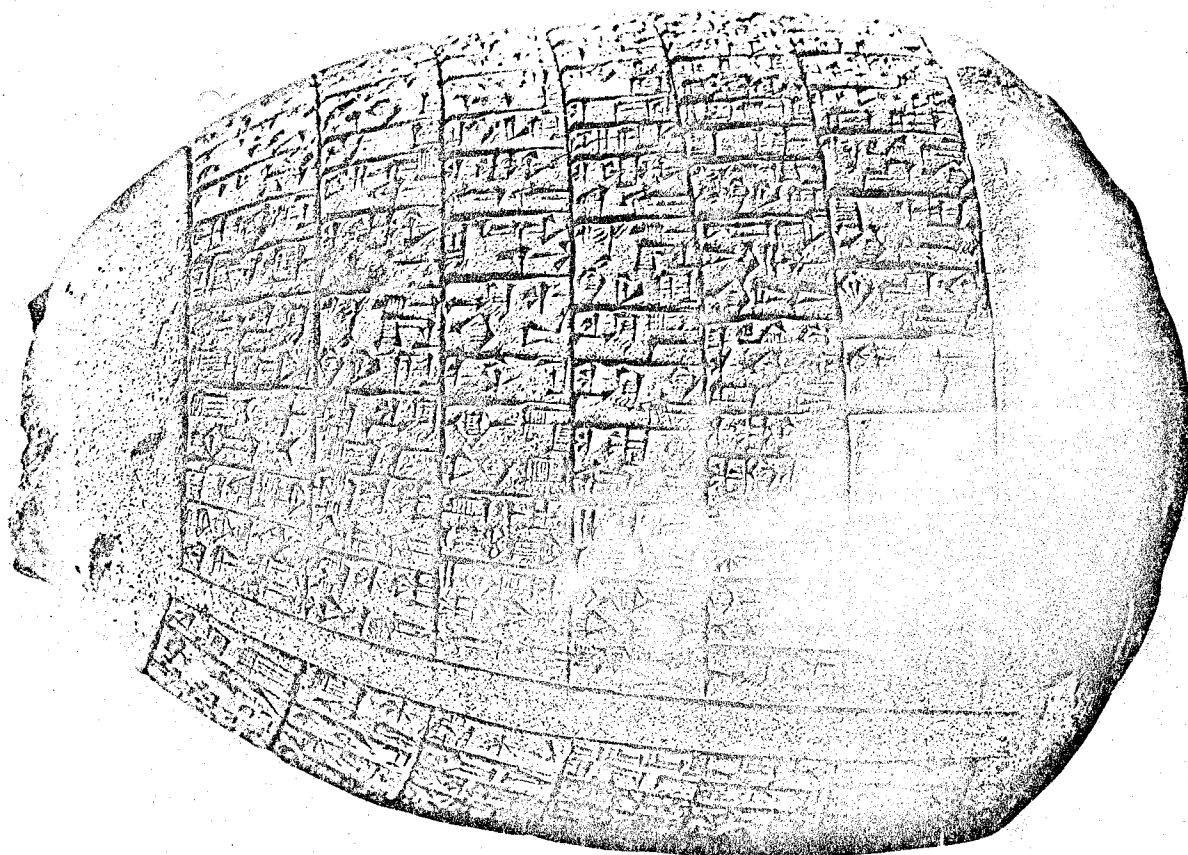
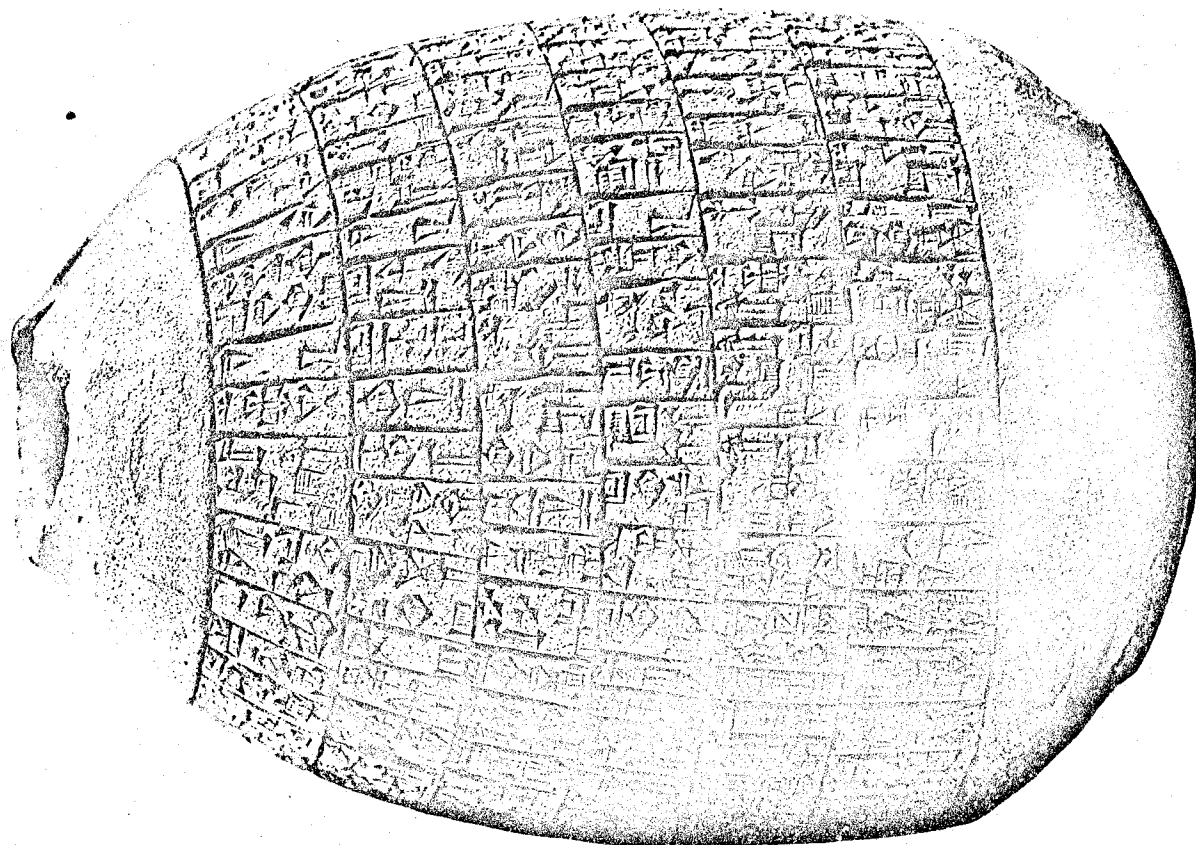
5  
10  
15  
20  
25  
30

U. E.

Continued text in a cuneiform script, organized into columns and rows. The text is partially obscured by a large, irregular, shaded area on the right side of the page.



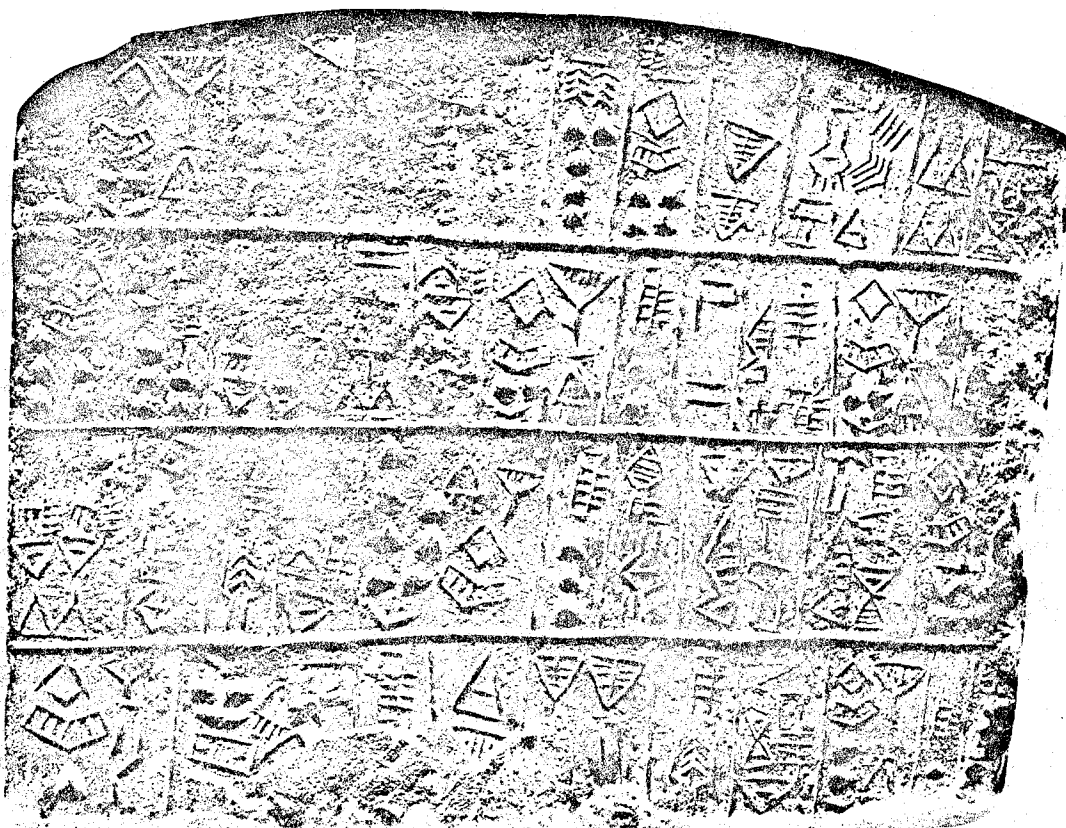




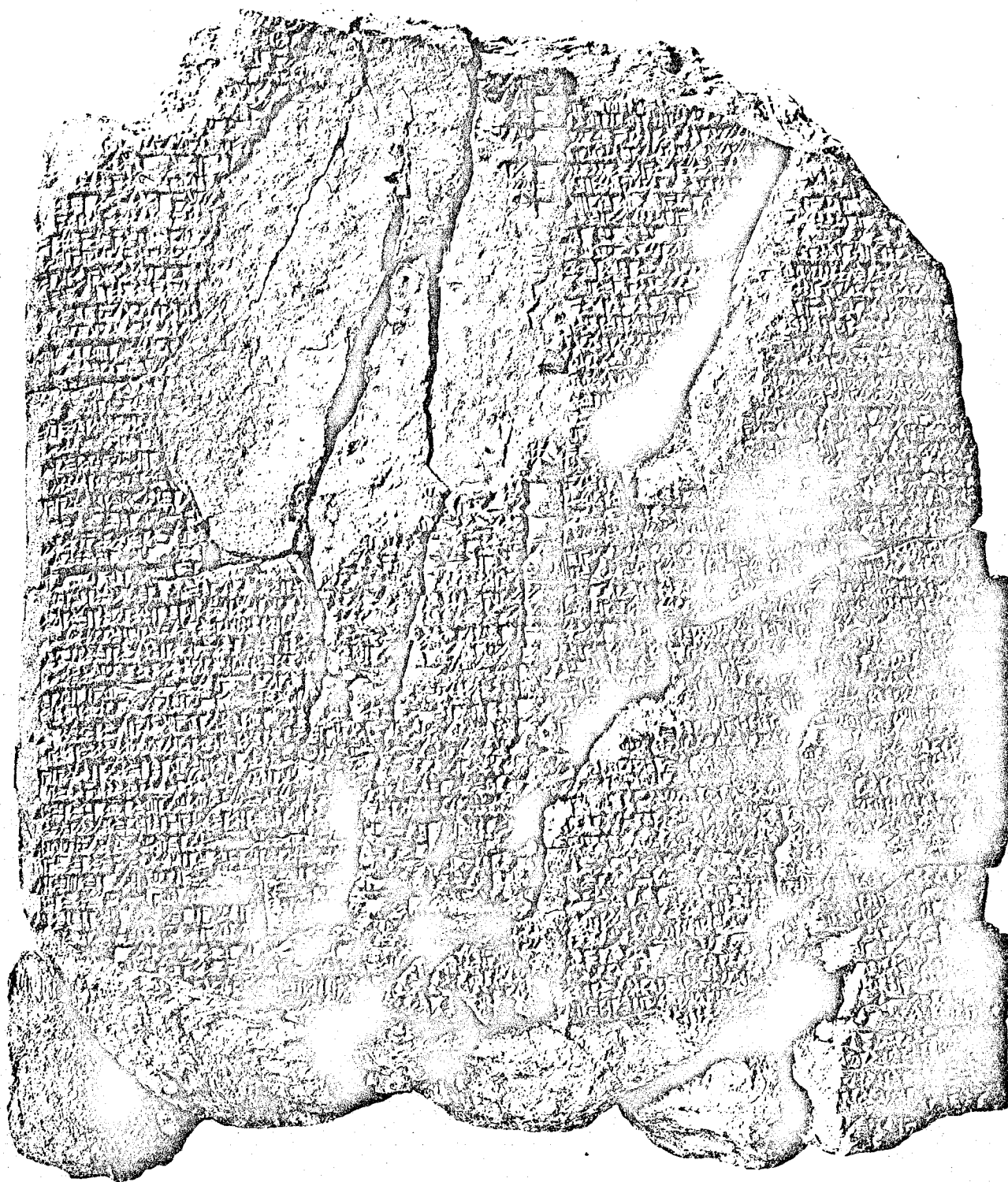
REVERSE



OBVERSE







OBVERSE

BILINGUAL INCANTATION (TEXT NO. 22)



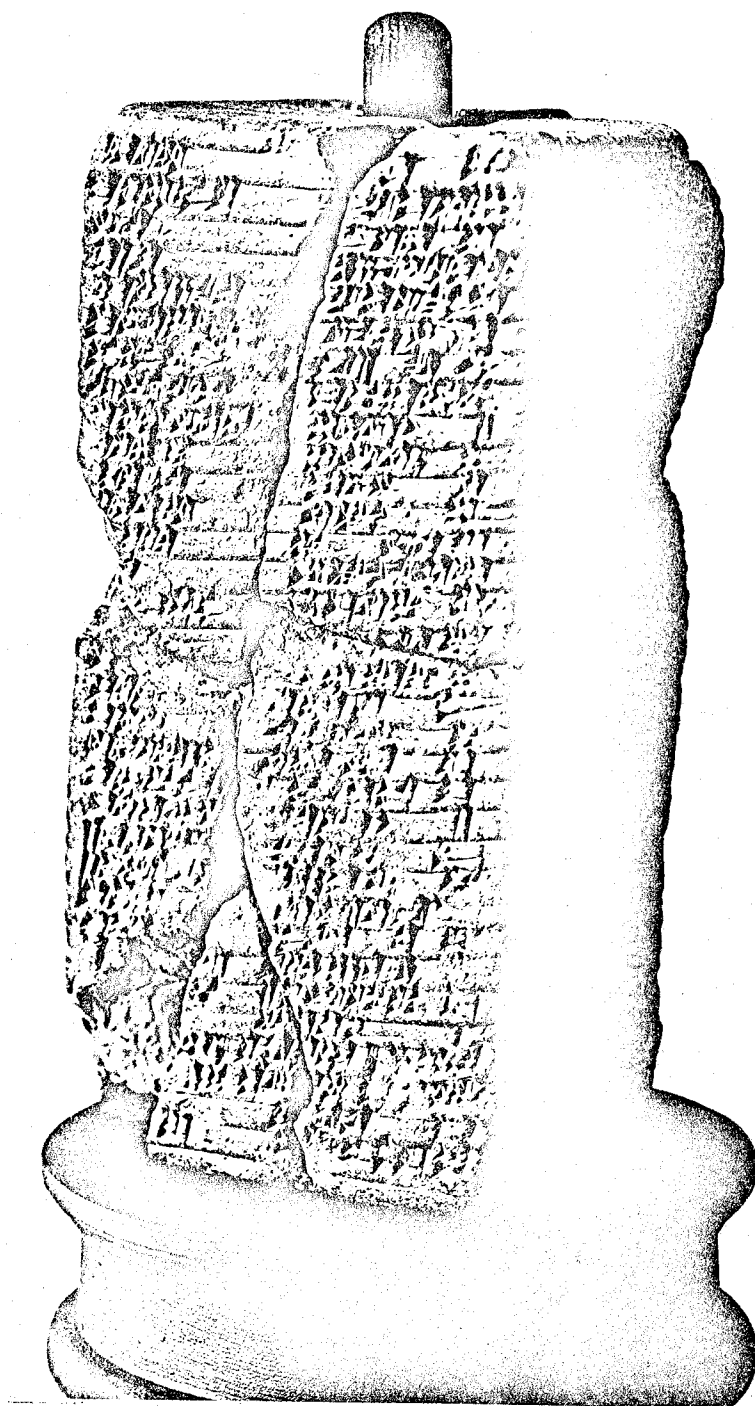
REVERSE

BILINGUAL INCANTATION (TEXT NO. 22)

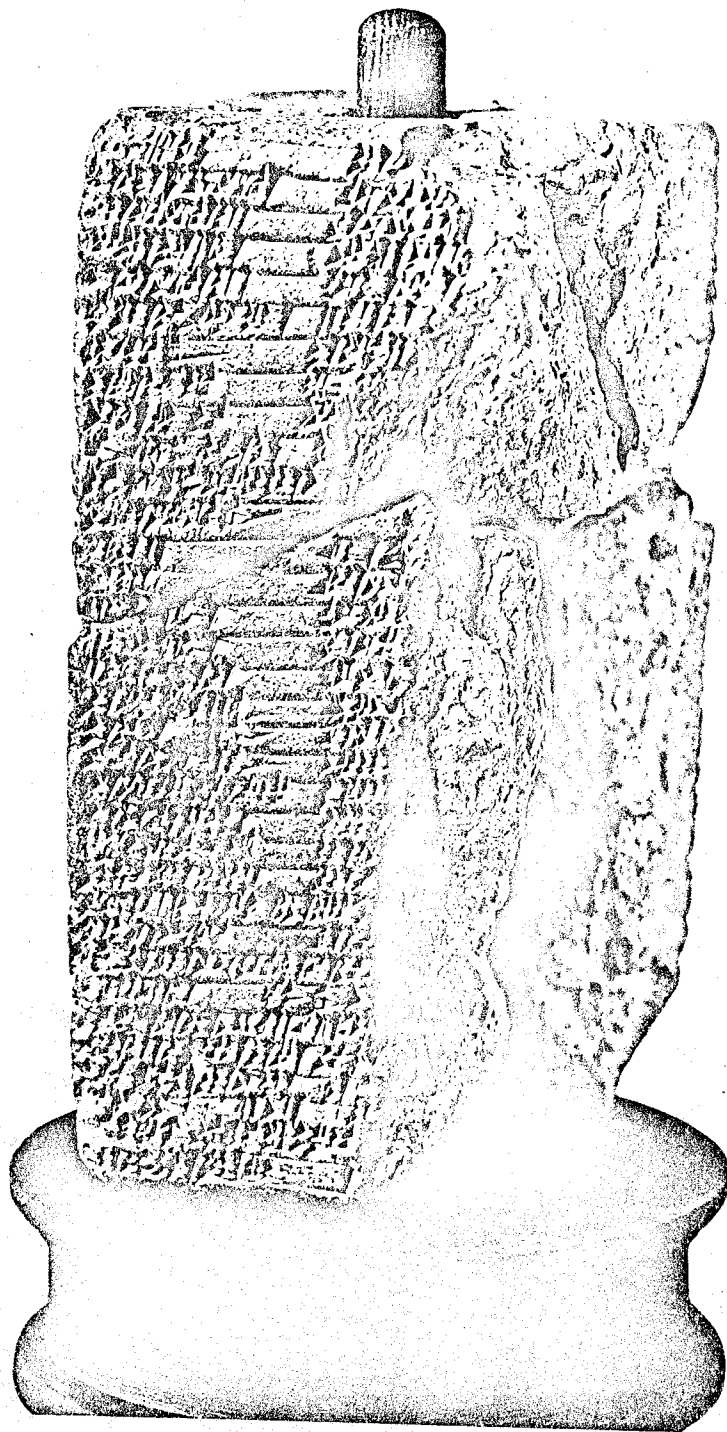


SUMERIAN HYMN (TEXT NO. 23)





SUMERIAN HYMN (TEXT NO. 23)



SUMERIAN HYMN (TEXT NO. 23)

OBVERSE

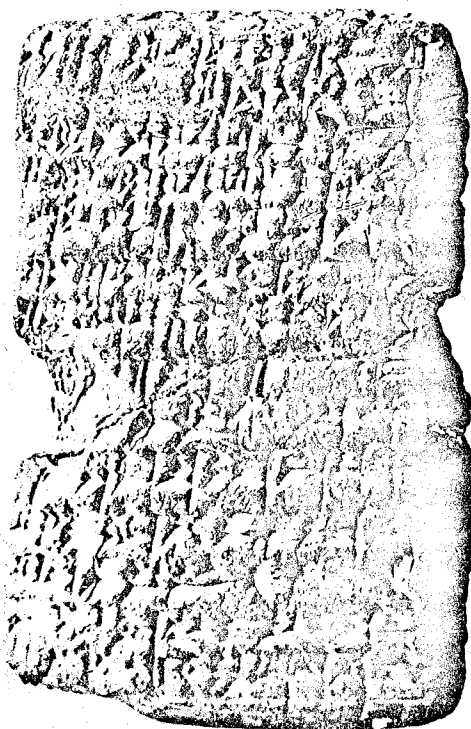


a

REVERSE

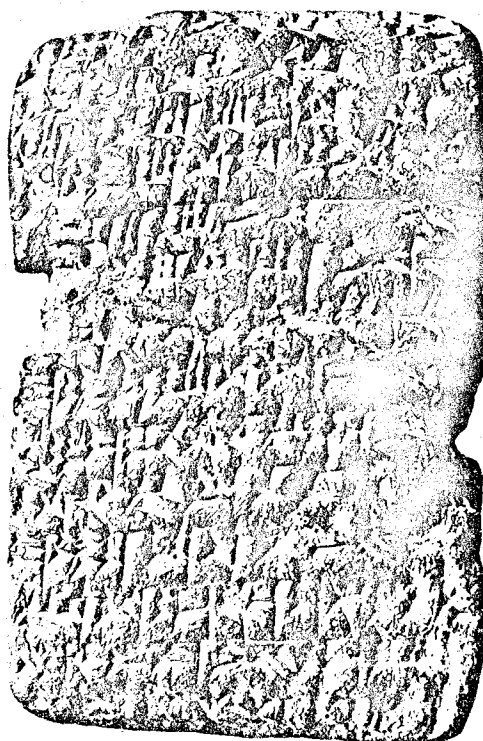


OBVERSE



b

REVERSE

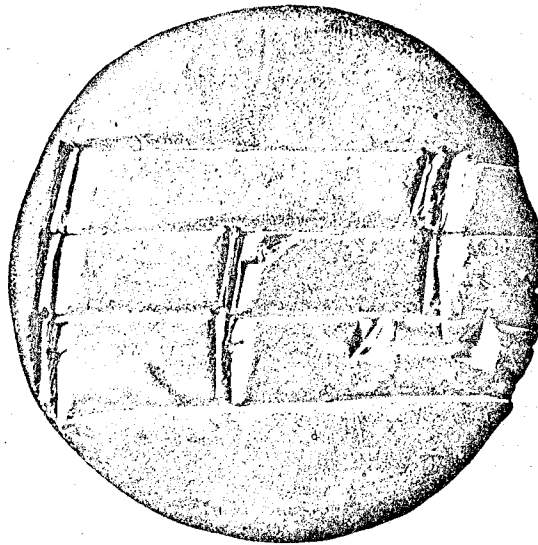


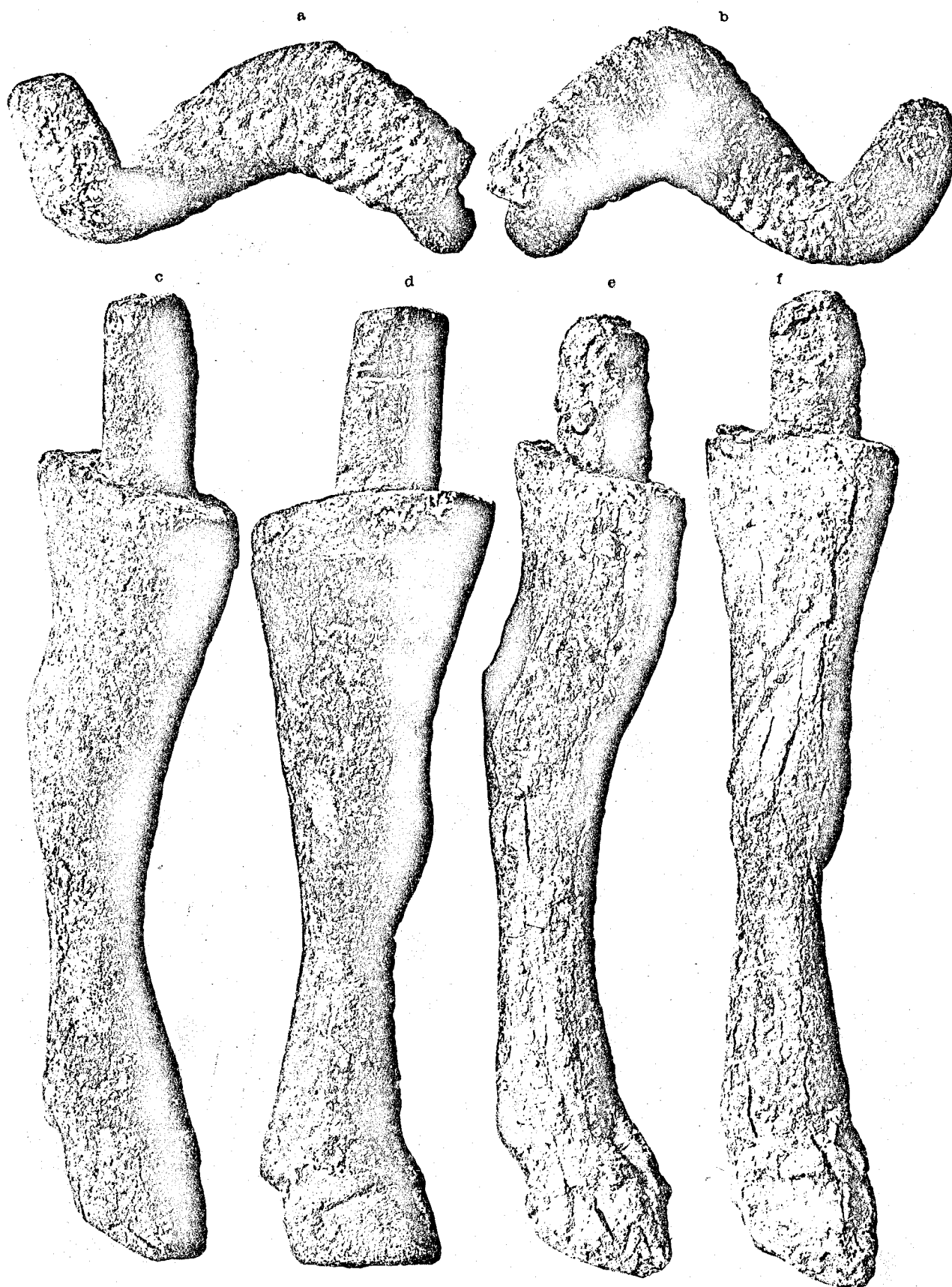
a: HYMN TO LIBIT-ISHTAR (TEXT NO. 24)

b: HYMN TO TAMMUZ (TEXT NO. 26)

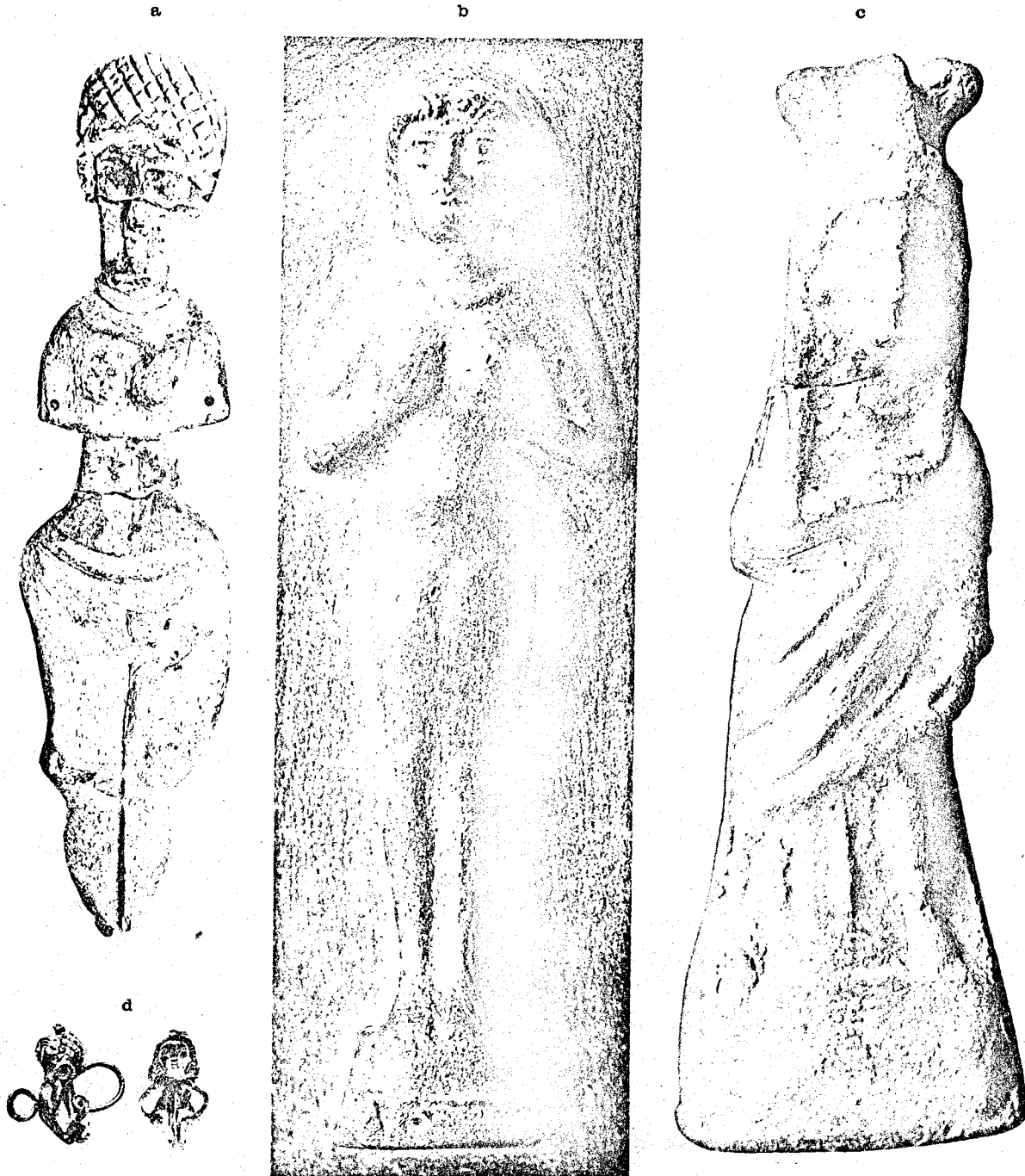


- a: SYLLABARY OF PERSONAL NAMES
- b: TABLE OF BABYLONIAN WEIGHTS
- c: FRAGMENT OF A SYLLABARY
- d: SEAL OF ITUR-ILU, PATESI OF BABYLON





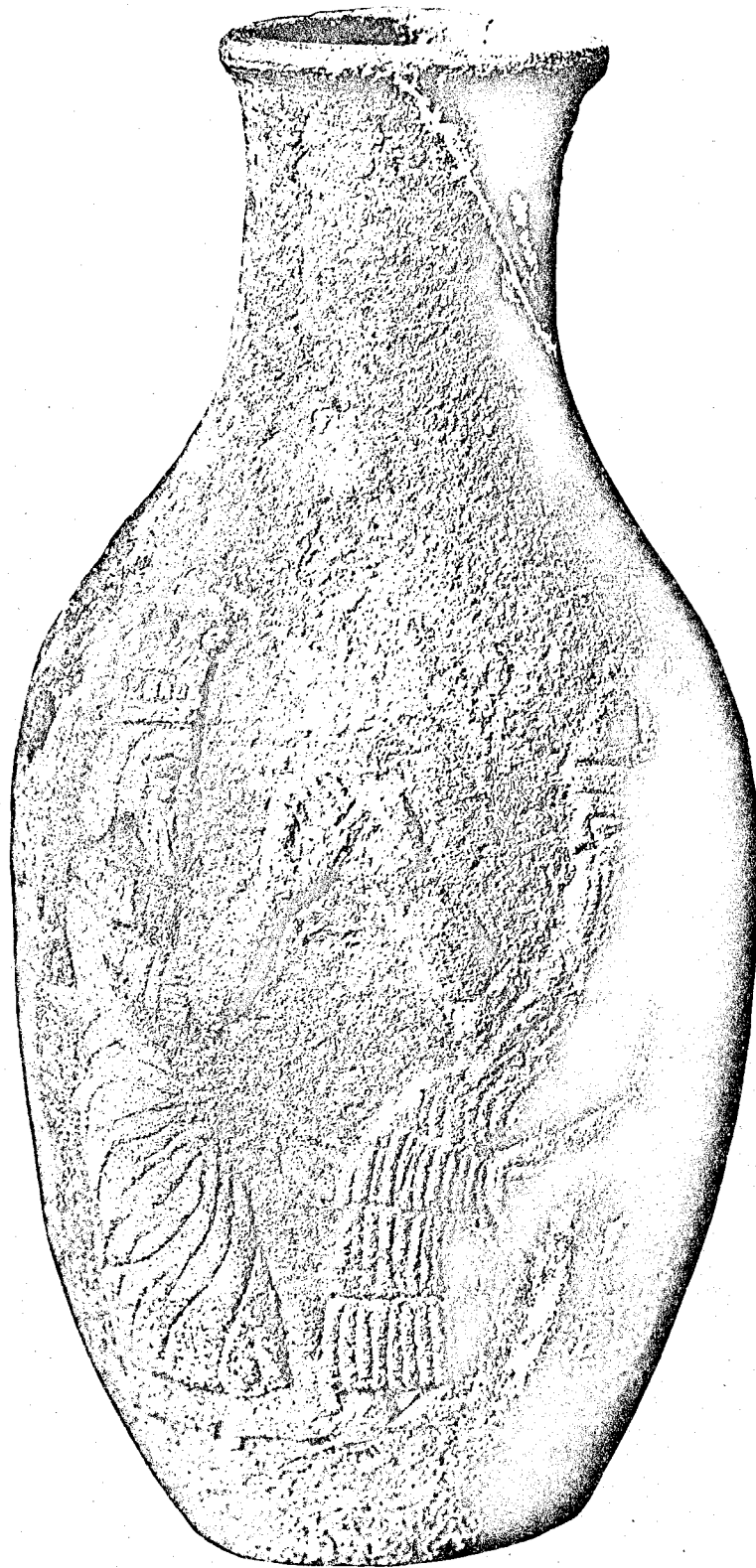
COPPER HORNS AND LEGS



a - c: PHASES OF THE MOTHER GODDESS

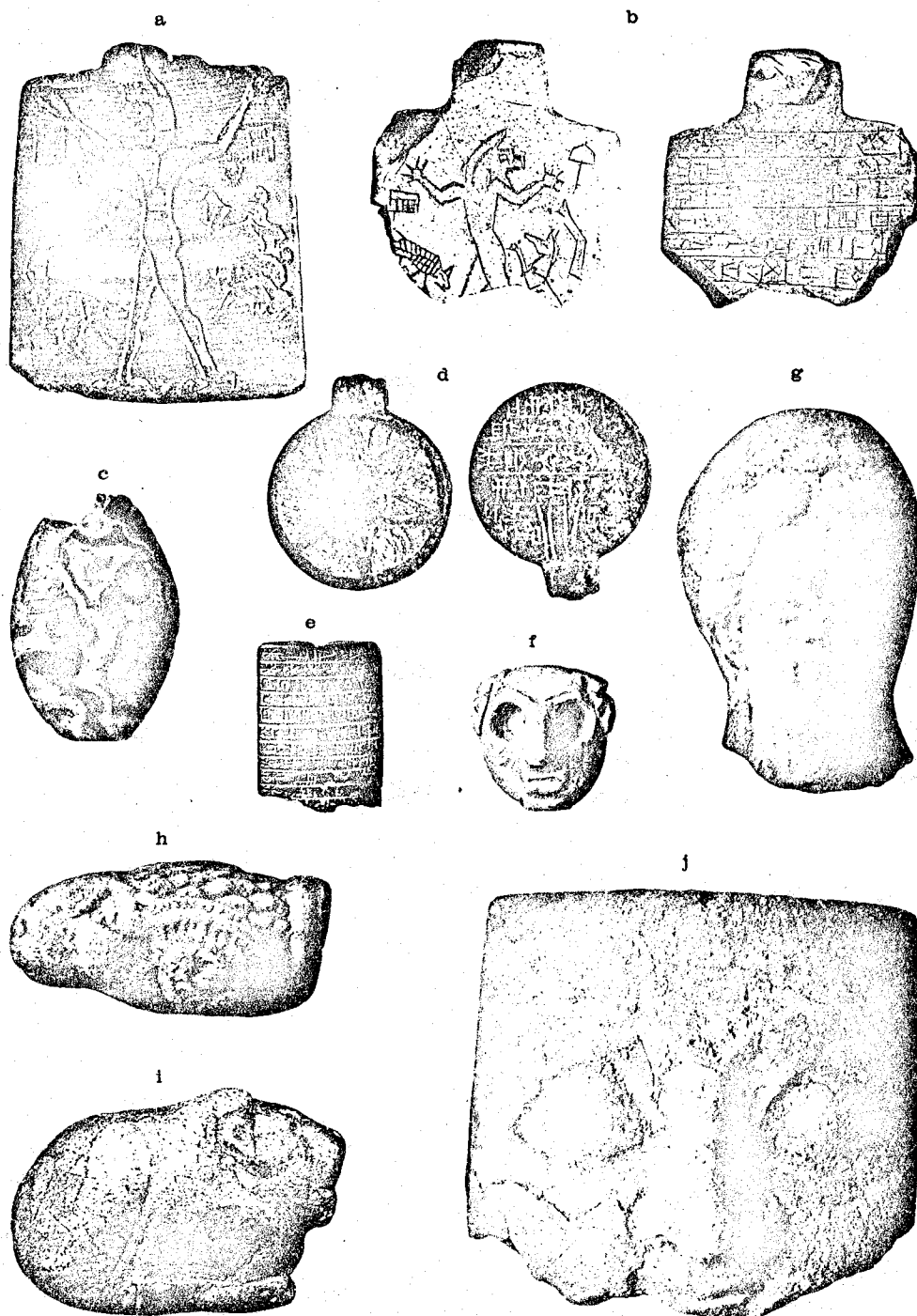
d: GOLD EAR-RING REPRESENTING THE NUDE GODDESS



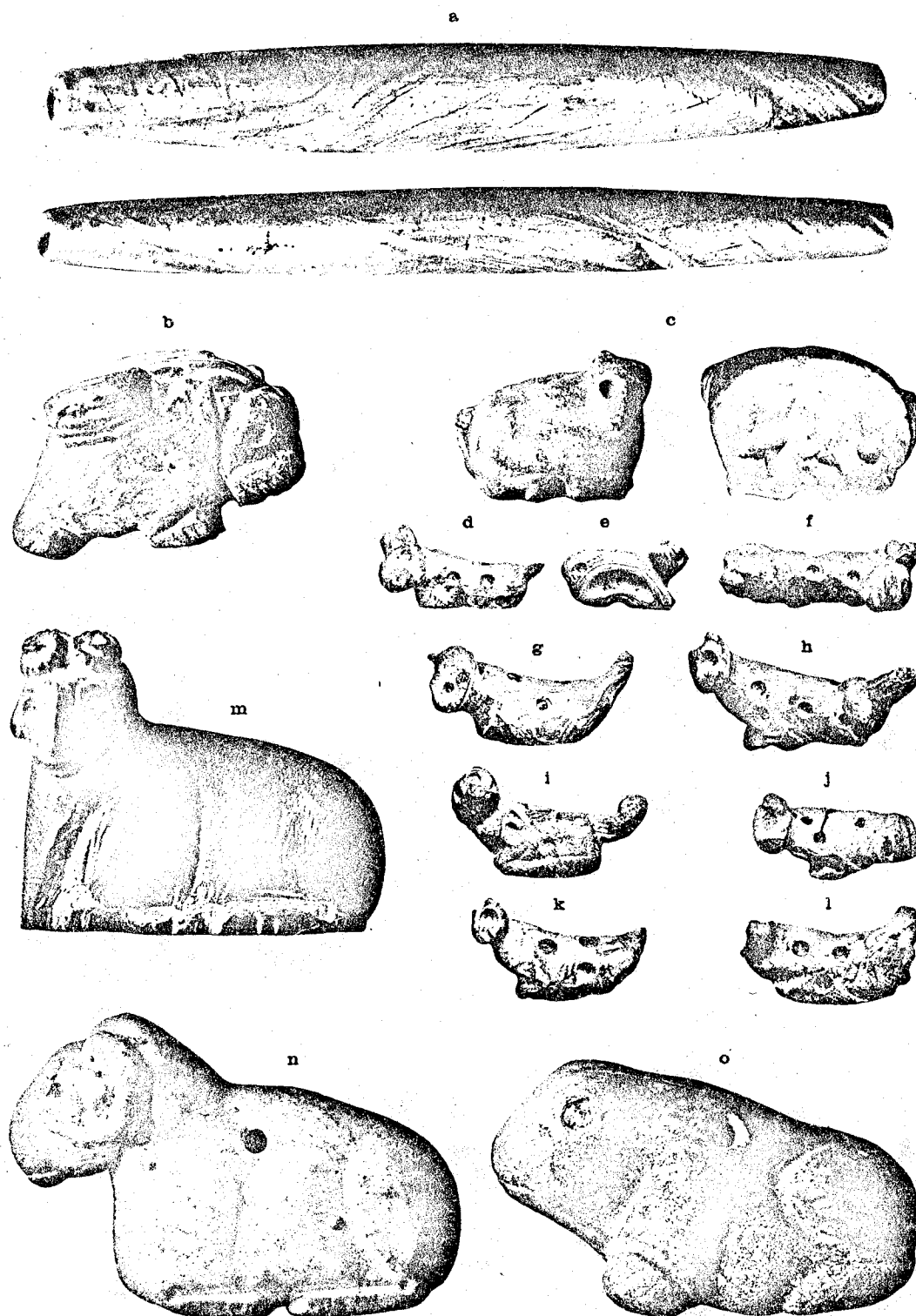


ASSYRIAN VASE WITH RELIEF





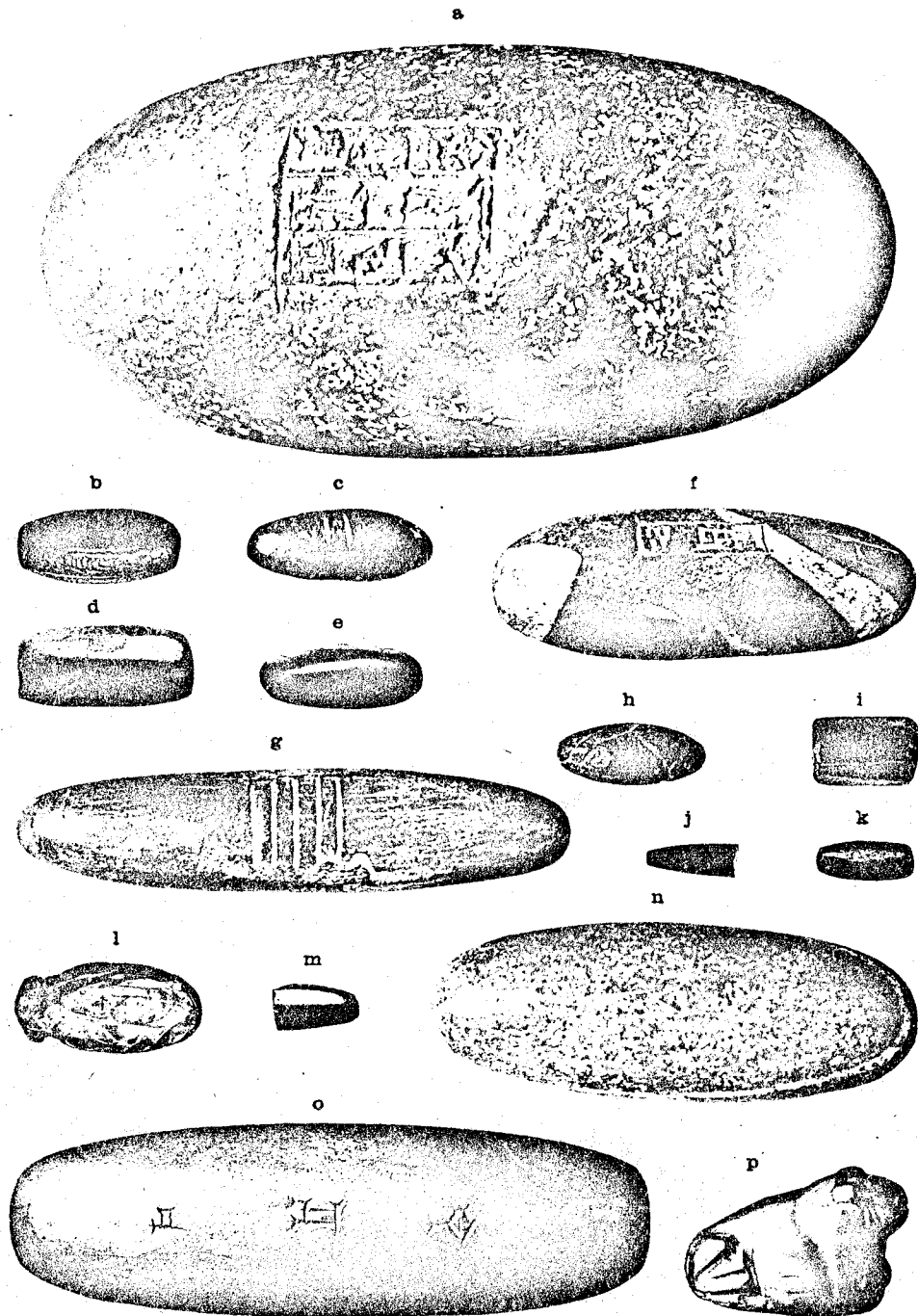
INCANTATION AMULETS AND OTHER OBJECTS



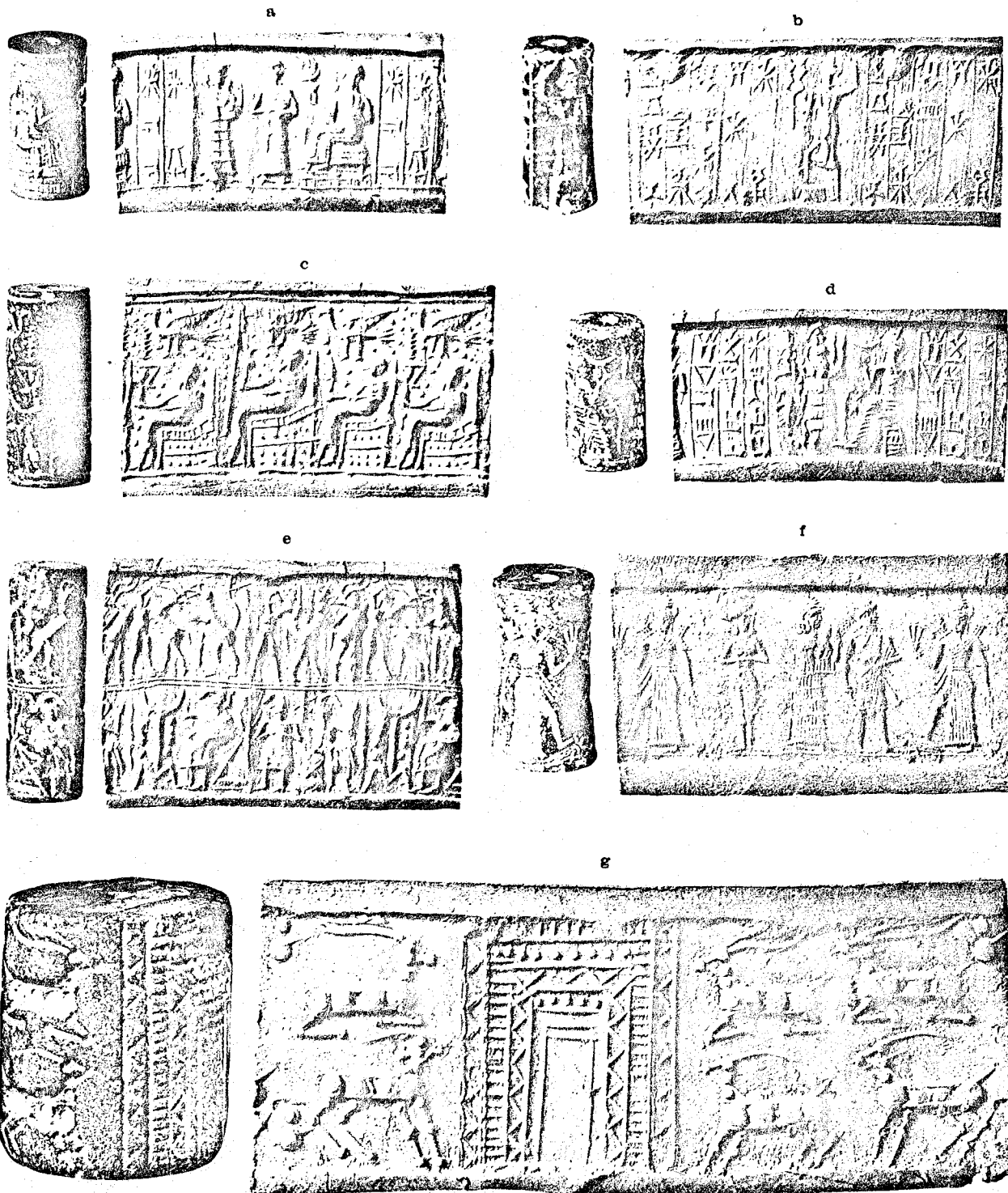
a: ARCHAIC SHELL STYLUS-HOLDERS

b-l, n, o: AMULETS

m: VOTIVE RAM



BABYLONIAN WEIGHTS



SEAL CYLINDERS WITH IMPRESSIONS

a



b

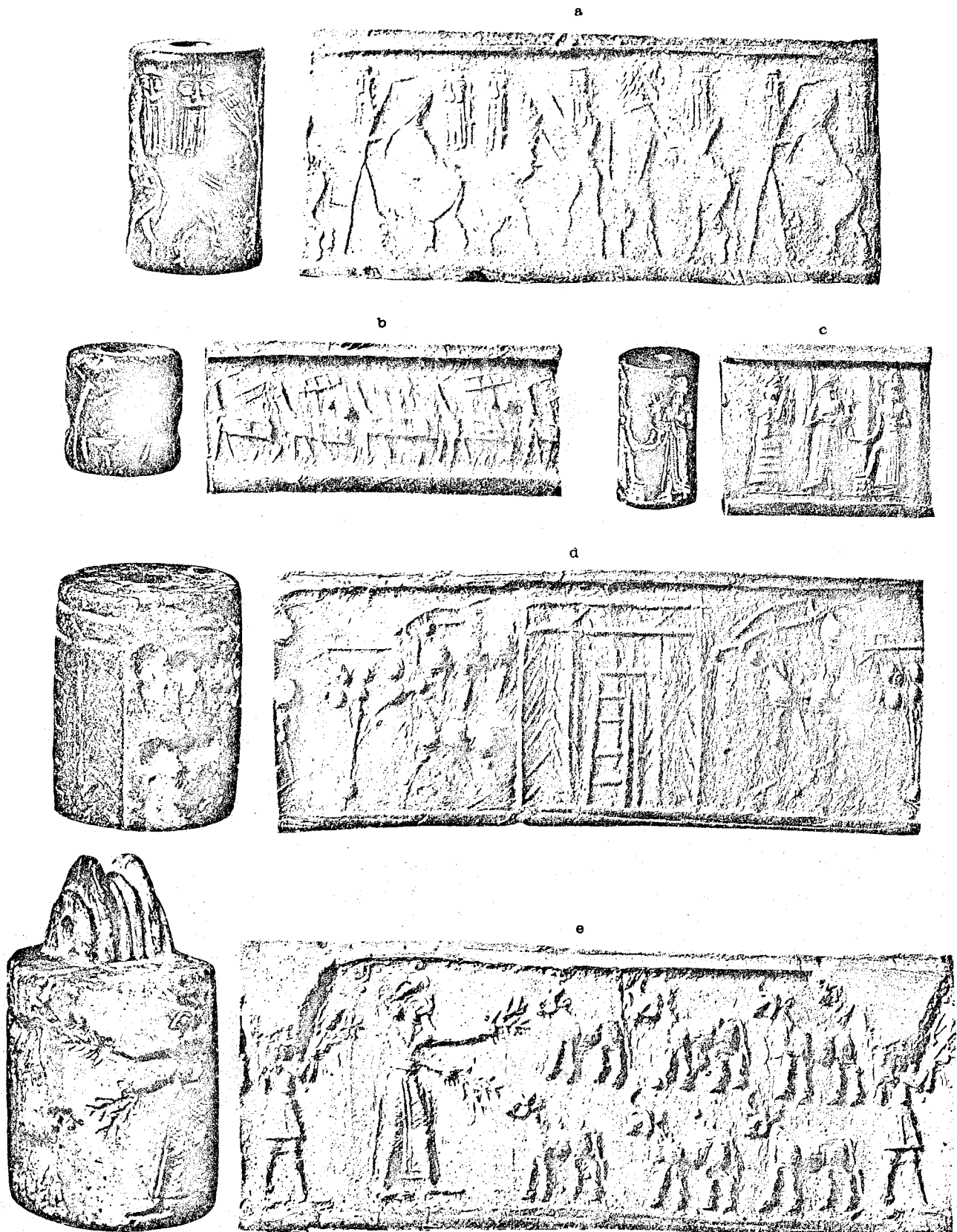


c



d





SEAL CYLINDERS WITH IMPRESSIONS